THE

ADAMS NATIONAL HISTORIC SITE

Quincy, Massachusetts

ADAM 5

AUTHOR Wilhelmina S. Harris

TITLE Furnishings Report of the Old House

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THIS IS THE FURNISHINGS

REPORT

OF THE OLD HOUSE

THE ADAMS NATIONAL HISTORIC SITE

QUINCY, MASSACHUSETTS

VOLUME V

PREPARED BY

WILHELMINA S. HARRIS

SUPERINTENDENT

THE ADAMS NATIONAL HISTORIC SITE

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ILLUSTRATION 241

THE THIRD FLOOR SECTION OF THE 1731 STAIRWAY

Coming down the stairs which are winding, you can see the hand hewn beams, recalling the past before man was replaced by machinery.

ILLUSTRATION 242

HAND HEWN BEAMS

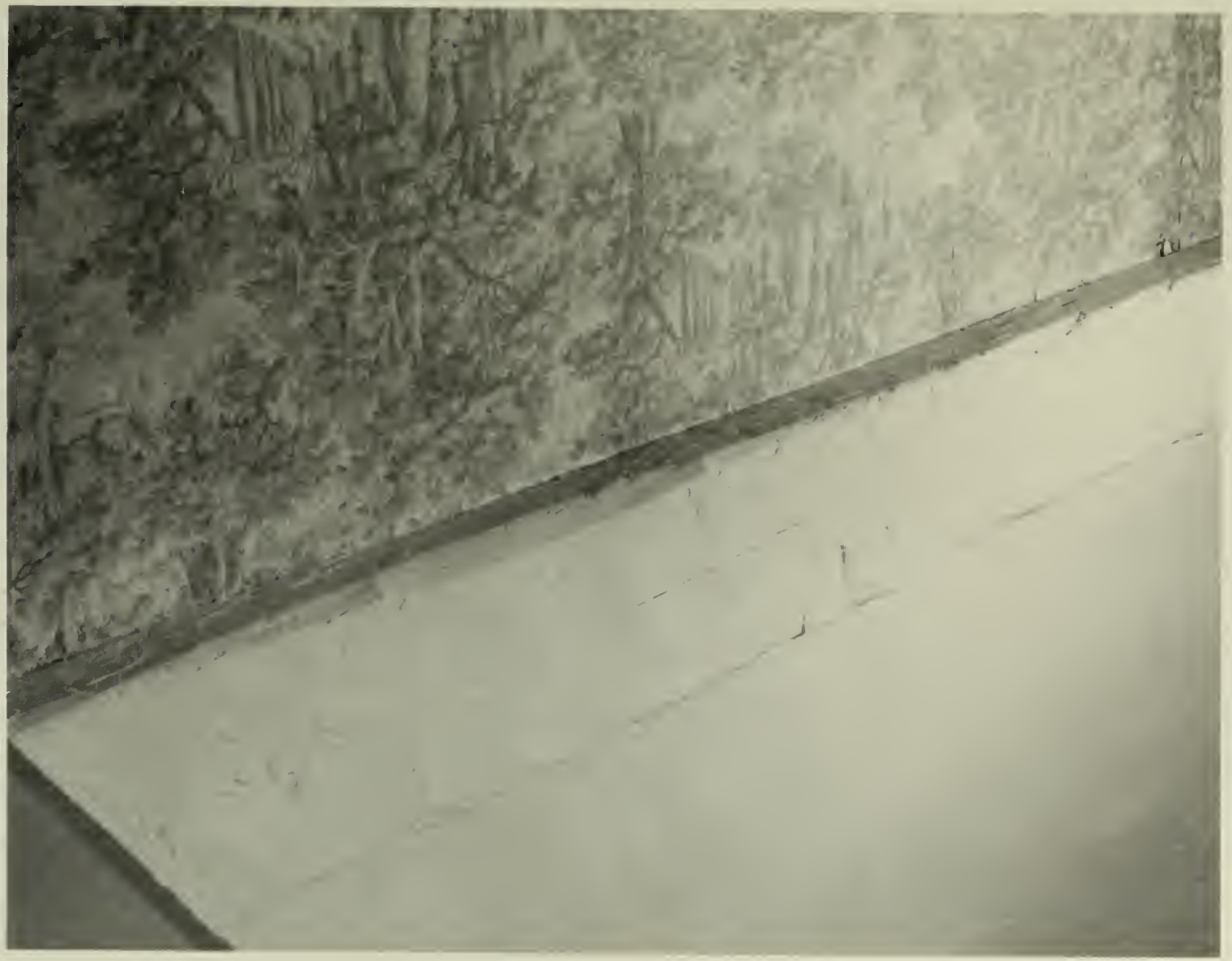

ILLUSTRATION 243

THE LOWER SECTION OF THE 1731 THIRD FLOOR STAIRWAY

Walking down the winding stairs, looking across the piazza on any early June day, one can see the old lilac bushes which are now trees all in full blossom. One's memory is reminded that Abigail Adams planted these shrubs which now add so much continuity to the feeling of the Old House. When John and Abigail Adams first came here, this stairway was the only one in the house. The oak rail is stained mahogany color, and the balusters are painted white. This simple and dignified stairway against a gray floral patterned wallpaper makes a very pleasing impression.

Looking to the right on the west wall, is a portrait of John Adams 2d. It was painted by Charles Bird King. The research on this portrait was done by Marc Friedlaender, Associate Editor of the Adams Papers.

MIRROR

Title: Mirror

Date: 1725-60

Description: This mirror has a walnut frame with gilt detail. The glass has a molded border, shaped at the top, and has an inner band of carved plant ornament, gessoes and gilt. There is a small gilt divider across the glass which has been replaced. The crest is formed of two scrolls on each side of a large scallop shell, carved in intaglio and gilt. The gilding has been retouched. The lower part of the back is not original, but on the whole, the important parts of this mirror are original. Size: Height - 33 3/4", Width - 12 1/8", Depth - 1 1/4".

Reference: We quote from a letter written by Charles Francis Adams:

> "This mirror was given to me by Elizabeth Coombs Adams. It was, as she then informed me, the bed-room mirror of her grandmother, Abigail Smith Adams, (Mrs. John Adams) and as such was in the room occupied by Mrs. Adams in the mansion house at Quincy up to the time of her death. ...After John Adams' death, according to the custom of the time, the household effects were sold. This bed-room mirror was then bought by Thomas Boylston Adams and he took it with him when he moved from

ILLUSTRATION 243 (Continued)

the Old House to the Ruggles House on Elm Street. It remained in the Elm Street house during the life of Elizabeth Coombs Adams (Cousin Lizzie). ...Before her death, June, 1903, she distributed her personal effects which she most prized and she sent this mirror to me. It remained stored in my house in Lincoln until the present time, August, 1913 when I caused it to be deposited in the 'Old House'."

Lincoln, 2, August, 1913 Charles Francis Adams.

ILLUSTRATION 244

Title: Long Case Clock

Date: 1770-1785

Description: The long mahogany case clock has a brass dial. The hood has an arched top surmounted by a solid scroll. On each side are fluted bases for gilt ball finials, and there is a third platform in the center with the base of a broken finial. There are stop-fluted columns, pilaster in back, and windows at the sides. The brass face has a round dial with Roman numerals and Arabic numerals in an outer ring. It has a second hand and is inscribed in a ring above, "Benj^{n} Willard/Lexington." The face is ornamented with cast brass floral decoration. The body of the case has fluted quarter columns, and the arch-headed door has a molded edge. The base is scrolled across the front and cut with an ogee arch at each side. Size: Height - 100", Width - 20", Depth - 9 1/4".

Reference: In the inventory a Benjamin Willard eight day clock is listed. It has always been kept in repair and still ticks off the minutes, strikes the hours and registers the day of the month. On a number of occasions John Quincy Adams spoke of being awakened in the morning by the old clock striking four and of him staying awake composing poetry until the old clock struck five. Again on another occasion he speaks of having a sleepless night - "Heard the Willard Clock in the entry striking 11, 12, 1, 2, 3 and 4." Not too long before he died, John Quincy Adams entered in his Diary that he awoke at ten minutes of three and exhausted his patience waiting for the clock to strike four when he would be able to leave his bed and pass in through the entry into his Library. On August 28, 1830, he entered in his Diary:

> "Read, a mender of Clocks was here, and cleaned the Old Clock made by Willard at Lexington for my father and now about 60 years old. ..."

This date establishes the date of the clock as about 1770.

ILLUSTRATION 244 (Continued)

On November 1, 1837 in Washington John Quincy Adams entered in his Diary:

> "Simon Willard, the Clock maker came, and said he was here to put up a clock which he had made for the Supreme Court of the United States, and thought he must call to see me, and remind me of that Old Clock, the first that he ever made, and which when I was President was one of the first things in the world that I remembered. I told him it was yet standing in the chamber entry of my house at Quincy and was now the best time piece I ever knew, not excepting a pocket Chronometer made for me by French the first Chronometer maker in the world, which I took from my pocket and showed him. That when at Quincy I regularly wound up the Clock every Sunday morning; but that it now wanted repair a new suspension of weights and when he got home I wished he would go out and repair it. He said he would. He is now 85 years old and his name is on the face of the Clock, dated Lexington 1774."

The second time the Clock was cleaned John Quincy Adams entered in his Diary on May 22, 1841 at Quincy:

> "Mr. Hartshorn is a travelling Clock cleaner and mender who cleaned both our Clocks, of the Kitchen and the western chamber entry, and new hung their weights, the suspending cords of which has broken and drop'd them. He said they had been eaten off by moths; but I thought it was a flaw in the cord."

Comment: From the Diary entry, 1837, Simon Willard was given the credit for making the clock. Since the clock bears the name of Benjamin Willard on the face, it cannot be categorically denied that it was he who made the clock. Probably Simon was present when his brother made the clock as Benjamin Willard taught Simon, Aaron, and Ephraim Willard to be clock makers.

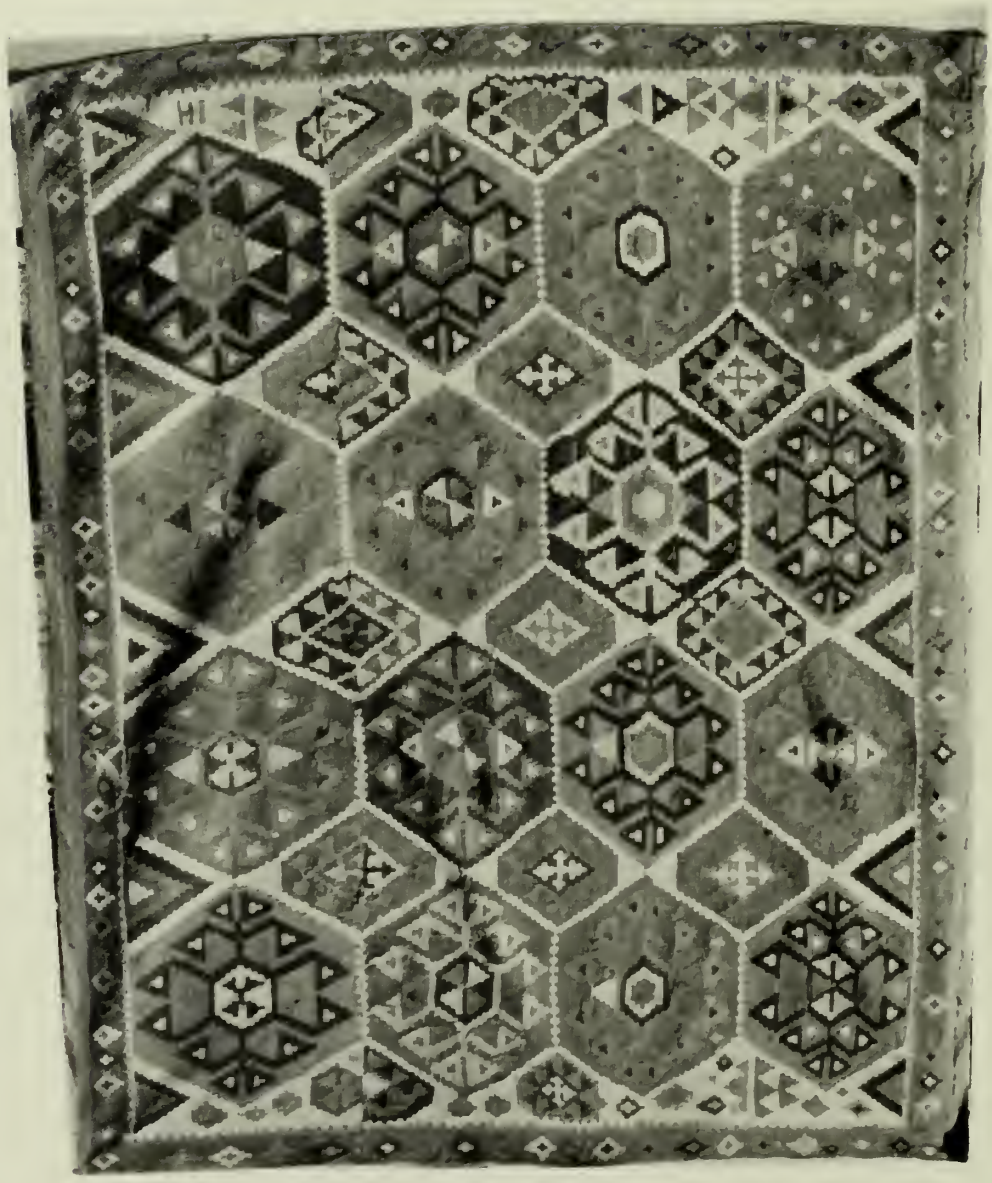

ILLUSTRATION 245

Title: Kelim - Khillim - Ghileem Rug -- Caucasian

Date: c. 1800 or early 19th century

Description: This rug is known as a Kelim Rug. It is pileless, made of a flat stitch and expresses a primitive mood, very much like our Navajo Indian handwork. As a rule the Kelim Rugs adopt the design and color from the particular locality. They are sometimes used as portieres, couch covers, table covers, and bed spreads. Originally they were a part of a girl's trousseau; therefore, were of high quality workmanship. Although Kelim Rugs can be found in Turkey, the Turkish designs are usually Prayer Rugs, whereas, the Caucasian Rugs are of geometric design, loosely woven and are made in much larger pieces. The background of most of the figures is red. The color combination of this rug is effective and impressive. Size: Length - 76", Width - 74".

Reference: This rug has always been in the house and was a favorite of Brooks Adams. After the matting was put down in the house, Oriental Rugs were placed on top of the matting. It has been used in various places in the house, at one time being in Brooks Adams' Bedroom.

HISTORICAL ASSOCIATION WITH THE GUEST ROOM

On the east side of the second floor entry is a door leading into a spacious bedroom with its original hand hewn beams supporting the walls and ceiling and the old wooden blinds still at the windows. The fireplace of generous proportions filled with logs of wood assured the occupant adequate heat during the cold weather. The three spacious windows afford a pleasant view of the American elm trees and the lilacs. In the fall of the year the beauty of ever changing foliage can be enjoyed without effort. With three doors and three windows for air circulation, this room was never hot in summer, for rare was the day when there was no breeze.

The diplomatic life of the Adams family is reflected in this room perhaps more than in any other room in the house. The history of who occupied the room is somewhat blurred until 1848 when Charles Francis Adams assumed the responsibility of the "Old House," and this room became known as the "spare room." However, there is evidence that it must have been a guest room previously. On one of the original window panes was cut, very likely with a diamond ring, two initials and the name "Sally," and underneath is the name "John." The conclusion that Brooks Adams reached was that some young visitor, wishing to leave her imprint upon the room, carved the names to the amusement of future generations.

The chairs serve as a reminder of John Adams' mission to The Hague; his success achieved there and the task of furnishing the First United States

Embassy abroad -- all done at his own personal expense. A glance at the tiles around the fireplace and the pictures on the walls reflect John Quincy Adams during his diplomatic mission to Prussia. This was his second diplomatic post, his first being to the Netherlands, to which he had been appointed by President Washington -- the appointment to Prussua was made by his father, President Adams, at the urging of President Washington:

"Dear Sir,

I thank you for giving me the perusel of the enclosed. The sentiments do honor to the head & heart of the writer, and if my wishes would be of any avail, they sh[d]. go to you in a strong hope, that you will not withhold merited promotion from Mr. J. Adams because he is your son. For without intending to compliment the father or the mother, or to censure any other I give it as my decided opinion, that Mr. Adams is the most valuable public character we have abroad, and that there remains no doubt in my mind that he will prove himself to be the ablest, of all our diplomatic Corps.

If he was now to be brought into that line, or into any other public walk, I could not upon the principle which has regulated my own conduct disapprove of the caution which is hinted at in the letter. But he is already entered, the publice, more and more as he is known, are appreciating his talents & worth, and his country would sustain a loss if these were to be checked by delicacy on your part.

With sincere esteem and affectionate regard
I am ever Yours
/s/G Washington[1]"

The third generation abroad is also represented in this room. The gay attractive bleeding heart pattern toilet set recalls The Charles Francis Adamses at the Court of St. James during the Lincoln Administration.

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(1) George Washington to John Adams, 1797, Adams Papers, MHS, Microfilm-Reel No. 383.

And yet history does not stop here -- in this room are two curious pictures engraved on fabric hanging on the wall beside the bed, one commemorating the death of President Washington and the other, the grief of our country upon his death. On a more cheerful note is the handsome wide bed associated with the American patriot, Daniel Webster. The other furnishings have meaning and inspiration for all who care to read the records left by this remarkable family.

ILLUSTRATION 246

GENERAL VIEW OF THE GUEST ROOM

Title: Table

Date: 1765-1780

Description: The Tea Table is made of mahogany and birch. It is a tip-top table, round in shape, has rounded edges, and the pillar is vase turned. There are three cabriole legs with plain feet which are either missing their pads, or were made without pads, or else have worn down. The sides of the legs are scalloped at the top. The cleats are mahogany and the turning block is birch.

Size: Height - 26 1/2", Width - 27 1/2", Depth - 27 1/2".

Reference: Has always been in the "Old House."

ILLUSTRATION 247

OBJECTS ON THE TABLE

On the table in the middle of the room is a portfolio with metal hinges beautifully carved in the design of the Middle East. It is still equipped with an ink-stained blotter, a few sheets of the "Old House" stationery, along with the quill pen. The ink stand seems to be waiting for the occupant to return to continue writing. The metal decorated box for stationery and envelopes and personal calling cards with the beautifully carved, delicate, little key remains intact on the table.

For the visitor's quiet reading, The Poetical Works and Letters of Robert Burns, published in Edinburgh, Scotland was provided. Other books on the table are: Allan Quatermain's Further Adventures and Discoveries In Company With Sir Henry Curtis, Bart., Commander John Good, R. N. and One Umslogogaas by H. Ryder Haggard, published in 1887, a presentation to the Adamses by the author, Allan Quatermain; Bleak House, by Charles Dickens, published in 1853, a reprint of the original edition; Memoirs Of An American Lady, Mrs. Grant (author and writer closely associated with Schuyler House in New York), sent to Mrs. Charles Francis Adams by the author, James Grant Wilson; Memoirs Of The Court Of England From The Revolution in 1688 To The Death Of George The Second, by John Heneage Jesse; The Life and Letters of Lord Macaulay, by his nephew, G. Otto Trevelyan, published in 1876.

Fine, intricate carving so typical of the Near East and India decorate the letter opener. The rose and gilt porcelain inkpot and attached stand bear the mark of Chelsea, England and carries the viewer's mind back to the late 18th century. Perhaps, if it could speak we would find that Abigail's pen was dipped in this inkpot for the writing of some of her famous letters. History of these objects has been lost, but the inventory of 1911 lists them as having been always in the "Old House."

ILLUSTRATION 248

Title: Dutch Chairs

Date: 1760-1775

Description: In this room there are four side chairs and two armchairs made of walnut in Louis XV style. The continuous molded frame of the back is carved at the top with a flower in an oval crowned with garlands. The stiles are molded and the back and seat are upholstered in green damask. The seat frame is also molded, and the front is carved with garlands with a central wreath and there are stylized flowers at the corners. The cabriole front legs are fluted and have an incised oval above the foot. The back legs are also cabriole. The seat back is exposed and has a single central strut. The triangular walnut corner blocks are nailed. Size: Height - 38 3/4", Width - 20", Depth - 16 1/2".

Reference: Concerning the furnishings of the embassy at The Hague, Page Smith writes:

> "...As Minister Plenipotentiary to the Netherlands, Adams must take up his residence at The Hague. It was decided that Madame Dumas would help him furnish the 'large and elegant house in a fine situation on a noble spot of ground' that he purchased as, in effect, the American embassy--the Hotel des Etats-Unis--and move in with her family to keep house and set informally as hostess.[2]"

Among other things that Madame Dumas selected were sixteen chairs upholstered in green damask. These chairs were purchased to go in the anti-chamber of the embassy. One recalls that John Adams was already in Amsterdam to negotiate the very much needed loan of five million guilders.

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(2) John Adams, Page Smith (Doubleday & Company, Inc., New York, 1962), p. 512.

ILLUSTRATION 248 (Continued)

Soon after they moved into the Hotel des Etats-Unis, John Quincy Adams arrived from St. Petersburg where he had been serving as interpreter to Sir Francis Dana. After meeting Madame and Monsieur Dumas, John Quincy Adams settled down with his books. Madame Dumas mothered him and he fell in love with her. Monsieur Dumas helped him with his studying of Aeneid by Virgil.

These Dutch Chairs were probably made in Holland but designed after the French. According to the invoice, they were shipped to America and were mentioned again in the appraisal of John Adams' estate when he died. At that time, they were still upholstered in the green damask. The carving of the flower at the top of each chair is similar to that on the large Dutch chest and on the marble top table in the East Hall, each of which is mentioned in the invoice of the furnishings at The Hague.

The upholstery with the floral pattern and the wide panel in the center probably dates back to Mr. and Mrs. Charles Francis Adams. Mr. Brooks Adams was more inclined to use French damask for upholstery, as can be seen on the chairs in the Long Room and the Third Floor.

ILLUSTRATION 249

Title: Rocking Chair (Sheraton)

Date: 1815-30

Description: There is a set of eleven Sheraton side chairs (called "country Sheraton") maple, japanned in gold and black in the Old House. The back has three vertical bars with rectangular central panels set between two rails with a third rail above. The rails and bars have gold lines. The round posts are tapered and end in small turned buttons, and are japanned with a flower and a vine streamer. The bars have quivers and bows in their panels. The rush seat was painted off-white and has a wooden edge. The legs are turned and have the same decoration as the posts. The front stretcher has a rectangular panel with a quiver. There are double side stretchers and a single one in back.
Size: Height - 35 1/2", Width - 18 1/4",
Depth - 15 3/4".

Reference: This set of chairs was originally all side chairs. At sometime the Adams family probably needed a rocking chair and simply had rockers put on the straight chair. How long the rockers have been on this chair is problematical but it is safe to say that they have been on for more than a hundred years. When John Adams died, this set of chairs went to his son Thomas Boylston Adams, who had taken care of his father during his last days. The house was left to President John Quincy Adams but the furnishings were divided between the sons of President John Adams. After the death of Thomas Boylston Adams, his daughter, Cousin Lizzie (Elizabeth Coombs Adams), inherited the chairs. She returned them to the Old House just prior to her death. Only one of these japanned spindle-back chairs is in this room, but the others can be found in various rooms throughout the house.

ILLUSTRATION 250

Title: Table

Date: 1765-1780

Description: Round top and rounded edges grace this mahogany tip-top tea table. The pedestal is vase turned, and there are three cabriole legs of heavy character with pad feet. The legs are cut with a scrolled profile at the top. There are two mahogany cleats and the turning block is maple. Size: Height - 27 1/2", Width - 32 1/4", Depth - 32 1/4".

Reference: Little is known of the history of the table. In the inventory of John Adams' estate there are several small tables mentioned.

The Wash Bowl and Guglet will be described in another illustration.

ILLUSTRATION 251

Title: Guglet and Washbowl

Date: 1st half of 19th century

Description: Shown in the photograph on the opposite page is the Washbowl and Guglet (Handleless). They are of Chinese export porcelain, polychrome overglaze decoration of Chinese figures with a border of butterflies and flowers in multicolor. Size of Guglet: Height - 12", Diameter - 9 1/2", Neck of Guglet: Diameter - 7" X 1 3/4". Size of Washbowl: Diameter - 15 3/4", Depth - 4 1/2".

Reference: One can assume that the set was bought by Charles Francis Adams since the decoration is similar to that of two other vases on the first floor East Hallway. The inventory of 1911 lists this Washbowl and Guglet as Canton.

ILLUSTRATION 252

VIEW OF THE BOWL WITHOUT THE GUGLET

The characters and the butterflies and flowers decoration is as fresh as if they were just painted.

ILLUSTRATION 253

NORTHEAST VIEW OF THE GUEST ROOM

This view is included to make it easier for the reader to place the pictures and mirror which will be described individually in later illustrations.

ILLUSTRATION 254

PICTURES

The engraving on the left is entitled Wisdom-Sapience and was painted by I. B. Cipriani. To the left of this picture, but not shown in the photograph, is another engraving entitled Religion, painted by Angelica Kaufmann. Both of these were engraved by Bartolozzi and were hand-colored at the time Bartolozzi did the engraving, probably by an assistant under the supervision of Bartolozzi. They were colored by using transparent water-color paint and applying it with very fine brush strokes. The engraving on the right is entitled Flora and is described in the next illustration.

Bartolozzi was a famous Italian engraver of his time, about 1727 to 1815. After studying painting in Florence with two well-known artists, he left Italy and for forty years lived in London. In 1802 he was invited to Lisbon to be Director of the National Academy in Portugal where he remained until his death in 1815.

These engravings are greatly admired by professional engravers and artists.

ILLUSTRATION 255

FLORA

This enlarged photograph provides a slightly better impression of the fine workmanship of both Angelica Kauffman and Bartolozzi. The reader can get a better idea of the fine brush strokes of the transparent water-color paint and the superb artistry of the engraver, Bartolozzi. Even then, it does not do justice to the engraving.

Attention is called to the way the engraving is hung. From the time of John Adams to 1927, the Adamses always hung their pictures with one wire extending from the molding to the middle of the picture.

All the engravings in the guest room have a small gold beading next to the mat and the frames are ebonized wood.

ILLUSTRATION 256

Title: Washstand (Wash-hand Stand)

Date: 1765-90 (American)

Description: In this room can be found a very lovely old Washstand (wash-hand stand) made of mahogany. It has a molded ring at the top which holds a china basin and is supported by three members, round at the top, square in the center with flutes and scrolled at the bottom. Adjoining this square section is a small triangular compartment with two drawers, all mahogany, including the drawer pulls. The triangular base has a central platform with a depression for a bottle, and there are three cabriole legs with plain feet with small pads. On top of the compartment is a turned vase ornament. Size: Height - 31 1/2", Width - 11 7/8", Depth - 11 7/8", Diameter of Top Ring - 12".

Reference: The family tradition is that this Washstand was originally a wig stand. Some furniture experts say that this one was designed originally for a Washstand. It belonged to John Adams.

ILLUSTRATION 257

Title: Wash Basin and Pitcher

Date: c. 1790

Description: The covered Pitcher with handle and basin are Chinese export porcelain. They have an iron red and blue peony decoration. There is a little chip under the spout of the pitcher and also a chip on the cover; otherwise, the set is in mint condition.

Reference: When Mr. Brooks Adams lived in the house, this little wash bowl and pitcher were always treated with great deference. This set belonged to John Adams.

ILLUSTRATION 258

Title: Rug (Asia Minor)

Date: c. 1765

Description: East of Smyrna is a rug weaving district of Turkey where this Kulah Rug was made. It was designated as a Hearth Rug having a point at each end. The center field is red with three rows of eight-pointed stars. The side rows in the center are of floral patterns. It would suggest that this Hearth Rug was woven for a mosque since green was used which was the sacred color. The rug is very worn. Size: Length - 6', Width - 3' 9".

Reference: This rug belonged to John Adams who had a great fondness for Turkish Rugs.

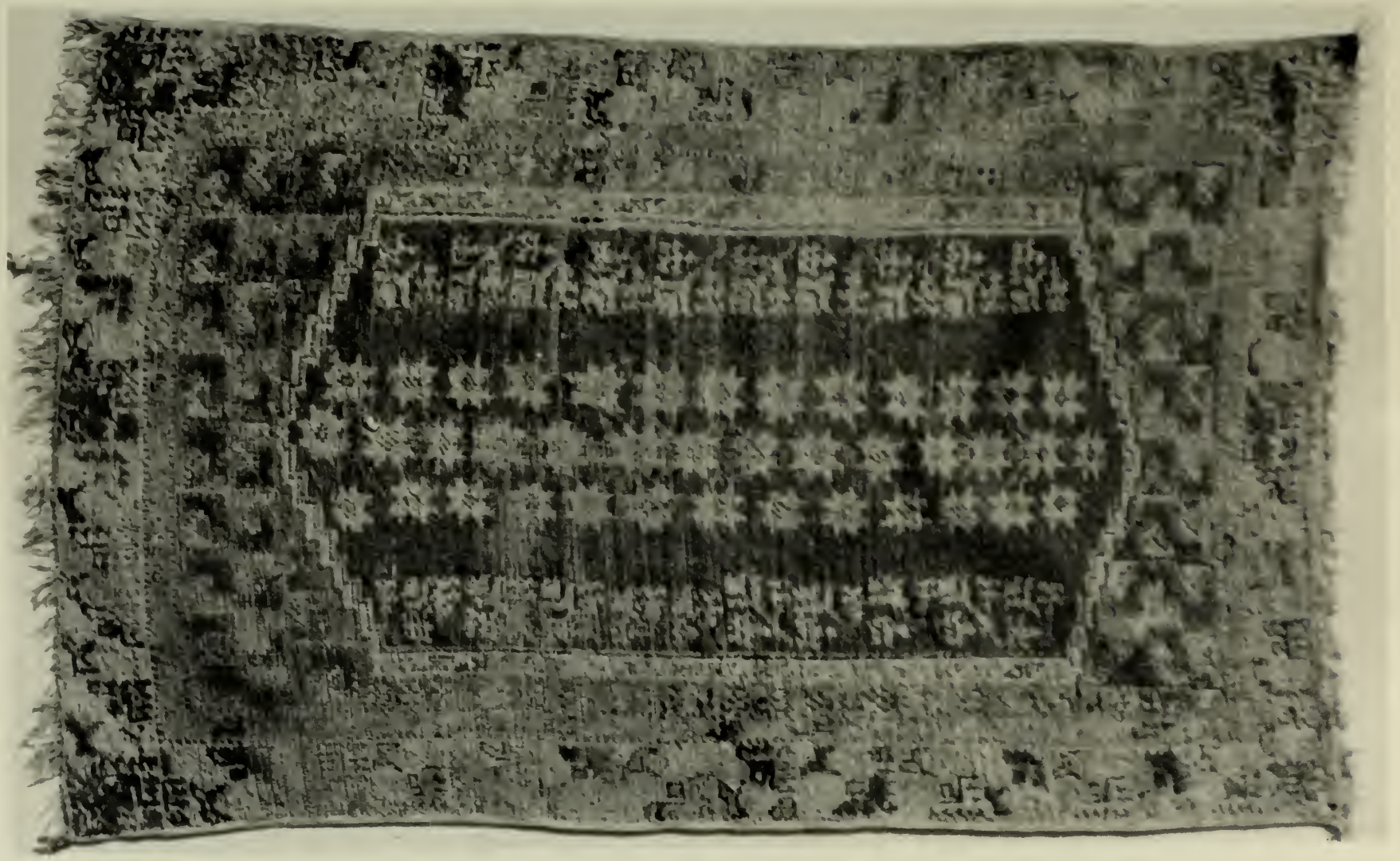

ILLUSTRATION 259

MIRROR AND PICTURES

Shown in this photograph are two engravings by Bartolozzi after the painting by I. B. Cipriani. The one on the right side of the mirror is entitled The Power of Beauty, and the one on the left side is entitled The Power of Love. The engravings were colored by using transparent water-color paint and applying it by fine brush strokes. As is the case with other Bartolozzi engravings, the coloring was probably done under his supervision by an assistant but at the same time of the engraving. These engravings were bought by John Quincy Adams in March, 1800 in Berlin.

MIRROR

Title: Mirror

Date: Mid 19th century (Italian)

Description: The glass in this mirror is original and is tarnished with age, and the silver backing is peeling off. The frame is of gilt composition with decoration of scrolls, angels, and filagree backed by strips of glass about 5 1/2" X 7". Size of Mirror: 7 1/2" X 9", Size of Frame: 20" X 23".

Reference: This small Italian mirror was in the home of Mr. and Mrs. Charles Kuhn in Italy. Mrs. Kuhn was Louisa Catherine Adams, daughter of Charles Francis Adams, and was considered the most brilliant member of the family. Soon after the death of Mrs. Kuhn in Italy in 1870, her husband sent this mirror to her parents in Quincy. One wishes this mirror could describe the interesting people who may have been reflected in the glass.

ILLUSTRATION 260

PICTURES

The engraving entitled The Birth of Shakespeare was painted by Angelica Kaufmann and executed by Bartolozzi. The plate was dedicated to "Lady Rushout." Underneath the title of the engraving is the following verse.

"Whom on the winding Avon's willowed banks . Here with honey gather'd from the rock
Fair fancy found and bore the Smiling Babe . She fed the little prattler and with songs
To a close cavern. . Oft soothed his wondering ears, with deep delight
On her soft lap he sat and caught the sounds."

The Enthufiaft by Wheaton Dodsley Vol. III.

The engraving entitled Shakespeare's Tomb was also done by Bartolozzi after the painting by Angelica Kaufmann. The plate is dedicated to "Mrs. Montague." Underneath the title of the engraving is the following verse:

"On Avon's banks I strayed whose streams appear. . Here Fancy stood, her dewy fingers cold
To wind with eddies fond round Shakespeare's tomb. Decking with flowers fresh the unsullied sod
The years first feath'ry Songsters warble near, . And bath'd with tears the sad sepulchral mold,
And vilets breathe, and earliest roses bloom. . Her favorite Offspring's long and last aboad.

For the death of Shakespeare by Gilbert Cooper Dodsley, Vol. V.

ILLUSTRATION 261

SOUTH VIEW OF THE GUEST ROOM

Attention is called to the large brass lock on the door which is closed. These locks are found on each door of the main rooms on the second floor. The Washstand has a stretcher at the bottom wide enough to hold toilet bowls, has a marble slab top and a small swinging mirror. The legs are lyre shaped. It has always been in the house as listed in the 1911 inventory. The china shown in the photograph is the set of Minton China with the bleeding heart pattern. On the shelf above are two very interesting pink cylindrical-shaped vases; and above the vases, hanging on the wall, is a hand-painted picture of rhododendrons in bloom. The chair in front of the window is one of the set described previously as having been in the American embassy at The Hague. The rug on the floor in front of the chest of drawers is a magnificent Caucasian Oriental. The bureau is one of three brought to the house by Mrs. Charles Francis Adams from her home in Medford. On top of the bureau is a French gilt Empire Clock with a gilded lion standing on the top. It is covered by a glass bell. It belonged to Charles Francis Adams and is still ticking off the time. The perfume bottles, the powder box, pin tray, glass goblet and bowl are a part of a set of etched amber Bohemian glass with German inscriptions. Family tradition attributes the Bohemian glass to Abigail Adams. The mirror belonged to John Adams. Although the glass of the mirror is original, the frame was regilded in 1906 under the direction of Brooks Adams.

ILLUSTRATION 262

Title: Rug (Ghendjah - Guendja - Genghis) Caucasian

Date: c. 1800

Description: This original piece has a center of floral designs in rows of brown, yellow, red and blue repeated five times. The wider border is a series of Greek Crosses with eight points of various colors but each outlined in white. The smaller borders are geometric design. The Genghis pieces are mostly runners and this appears to be a runner rather than a rug. This is a very unusual piece and is an antique. Size: 3' X 7' 7".

Reference: Family tradition states it has always been in the Old House.

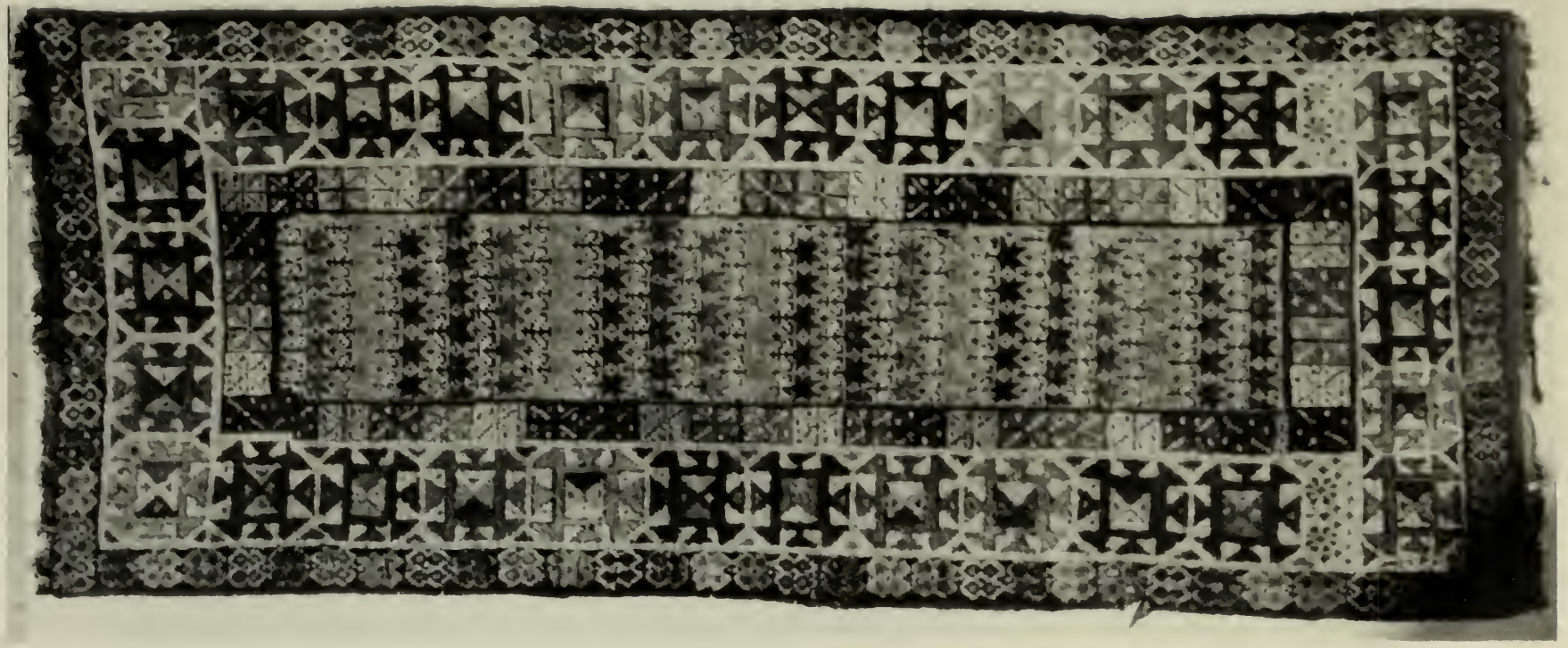

ILLUSTRATION 263

Title: Toilet Set

Date: Mid 19th century

Description:
Basin
Pitcher
Large Pitcher; handled Basin, handled Bowl with strainer
Small Basin
Small Pitcher
Soap Dish with strainer and cover
Soap Dish (long)
Candlesticks

Parts of a twenty piece toilet set, Minton chinaware; mark:
imprint BB, New Stone; painted K red

The design is very beautiful since it is bleeding heart and the colors are all fresh.

Reference: Brought from England by Mrs. Charles Francis Adams when she returned in 1868.

Comment: Attention is called to the small bowl with the pierced insert. This was used to hold the sponge. In the days of Brooks Adams, sponges were used instead of face cloths.

ILLUSTRATION 264

Cat No 3,4

Title: Vases

Date: Early 19th century

Description: On the shelf is a pair of porcelain vases with rounded bases resting on three black ball feet. The bodies taper gradually to a thin gilt rim. The decoration on one of them is a bird with berries and on the other, a bird with wild roses. There are pink and gilt borders on the bases and on the necks. They are not marked but are probably English. Height - 7".

Reference: History is unknown.

Title: Rhododendron Painting

Date: 1822

Description: Above the vases is a water-color painting of rhododendron blossoms signed by Charlotte, 1 October 1822. It has a gilt composition frame 2 1/2" wide.

Reference: In John Adams' Letterbook he wrote to Mr. S. B. Clark - Utica:

> "Montezillo July 8th 1822
>
> ...We have had Charlotte Maria Bailey here, & Mary Harrad, and several other pritty little Girls, I could have wished Susan to have been acquainted with. ..."

From this reference we identify Charlotte as Charlotte Maria Bailey and a friend of Mary Harrad who was a member of Mrs. Thomas Boylston Adams' family. In Abigail Adams' Will she left Charlotte Bailey a piece of "satin."

ILLUSTRATION 265

GENERAL VIEW OF THE NORTHWEST SIDE OF THE GUEST ROOM

From the general view of the northwest corner of the Guest Room can be seen a very interesting mahogany bed which formerly belonged to Daniel Webster. The bed is a sleigh bed made of mahogany and pine and is Empire style. The front has posts at each side with attached pilasters with cast gilt bronze capitals, and above on the round top is affixed a mount with a cupid in a circle of anthemia with doves below. There is a down-curving sleigh panel in front with a rounded upper edge and base panel. The ends have a round rail at the top and a raised base panel, and the back posts have simple rounded tops. The back is open and the posts are undecorated indicating that this side of the bed is to be next to the wall. It is fitted with modern springs.
Size: Height - 41", Width - 80", Depth - 61 1/2".

Reference: According to family tradition, this bed was taken by Peter Chardon Brooks in part payment of a debt owed to him by Daniel Webster. When Peter Chardon Brooks' daughter became Mrs. Charles Francis Adams, she brought the bed to the Old House.

Comment: Perhaps of as much interest as the bed is the knitted bedspread. This bedspread was knitted by Mrs. John Quincy Adams. Apparently, it was started in 1835 and finished in 1837 when she exhibited it at Mechanics Association in September, 1837. In addition to the squares used for the bedspread, Mrs. Adams had made several extra squares which are now in the top drawer of the desk in the President's Bedroom. For the sake of future generations who may wish to imitate Mrs. John Quincy Adams, we are including the directions for knitting the bedspread.

Directions: "Rules for a Knit Quilt of two sorts of stripes twisted or honeycomb: Cast sixty four stiches - Seam the 4 first on the Needle and knit the eight next plain; and so on through Needle - Every twentieth Needle take off the first four of the eight stiches stripe, on a pin, knit the last four; then knit the first four that are on the pin; so on to the end of the Needle - Let there be 56 Twists in the whole Stripe -

ILLUSTRATION 265 (Continued)

Honey Comb Stich: Cast 64 Stiches - First row knit plain - 2d twist like the wrong side of a heel, seaming every stich - 3 knit plain again, this makes a narrow wilt three rows wide - Then knit 4 stiches plain, and slip two - 4 plain and slip two to the end of the Needle - The next Needle Seam the four that are plain in the first and slip two, and knit five rows on the same Needle - The next two, and knit five rows in the same manner - Then knit again the narrow wilt of three rows; and when you knit the next Needle slip the first three stiches and through the row - 5 rows as before which makes the Honeycomb - 13 Stripes are wide enough for the Quilt -"

Written in Louisa Catherine Adams' hand, 1845.

ILLUSTRATION 266

Title: Bedside Table

Date: 1810 and later

Description: Beside the bed is a simple little candlestand table with the bleeding heart candlesticks and candle snuffers upon it. The candlestand is made of mahogany and has a small tray top with molded edge. The pillar has a series of heavy Empire turnings. The base has three squarish cabriole legs which have apparently lost some height. The piece has many curious facets and, apparently, was repaired about 1840 or later with a new turned pillar which is joined near the base to the old pillar. The turning block is also not original, nor the length of the legs. Size: Height - 23 1/2", Width - 16 7/8", Depth - 16 7/8".

Reference: Tradition is lost, but the earliest photographs show it beside this bed.

ILLUSTRATION 267

Title: Rug - Karabagh (Caucasian)

Date: c. 1870

Description: The Caucasian province of Karabagh was near the Persian border. For this reason the Karabagh Rugs have characteristics of Persian rugs as well as the Caucasian Kazak rugs. This particular rug is really a runner. The runners are of better quality than the rugs. The colors are vivid blue, red, green and some white. The center panel contains green medallions surrounded by solid red background. The half medallions on each side of the panel are blue. The wider border is floral, the two narrow borders are geometrical figures. Size: Length - 10' 7" X 3' 8".

Reference: Just who added this rug is not known. It was probably given to Mrs. Charles Francis Adams by one of her sons, either Henry or Brooks Adams, who inherited their great-grandfather's taste for Oriental Rugs.

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ILLUSTRATION 268

GENERAL VIEW OF THE WEST SIDE OF THE GUEST ROOM

Attention is called to the engravings of the Death of General Washington and the Tears of America. The engraving is executed on fabric, and the frames are gilt with a small gold beading nearest the mat. Morton C. Bradley expressed the opinion that these two pieces are very unique and are two of the most interesting items found at the Old House. He called attention especially to the old glass and the original frames. Size: 24" X 24".

ILLUSTRATION 269

Title: Rug - Ghiordes (Asia Minor)

Date: Late 18th century

Description: In front of the wing chair is a magnificent hearth rug. The center panel has the red field with a geometric design in the center and is pointed at both ends. This small center diamond has a white latch-hook guard stripe. The frieze at each end is separated from the main center panel by the ribbon border. The wide border contains the Greek Meander. The latch-hook is on either side. Between the Meander line can be seen the tree of life. There is still some green left in the design though time has had its effect. Size: Length - 5' 4" X 3' 6".

Reference: Attributed to John Adams. In fact all of the Turkish Rugs in the house may well have dated from John Adams since he was especially fond of Turkey Carpet.

ILLUSTRATION 270

Title: Wing Chair

Date: 1810-25

Description: The wing chair is mahogany, oak and pine and is Empire style. The back is slightly curved, the shaped wings are flat, the arms rolled, and it has a cushion seat. The front legs are heavily turned in Empire fashion, and the rear ones of oak cant outwards. There are brass casters on the feet. The chair and cushion are covered with a chintz slip cover. Size: Height - 45 1/2", Width - 26", Depth - 23".

Reference: "Cousin Lizzie" (Miss Elizabeth Coombs Adams) returned the chair to the Old House shortly before her death. It had been inherited by Thomas Boylston Adams from his father, John Adams.

PICTURE

Above the wing chair is an engraving entitiled Ceres. It was painted by Angelica Kauffman and stiple engraved by Bartolozzi. Similar to the other engravings in this room, it must have been colored with transparent water-color paint at the time Bartolozzi engraved it. Most of the Angelica Kauffman paintings were of people in a garden setting. The verse on the engraving is as follows:

Crown'd with the sickle and the wheaten sheaf,
While Autumn nodding o'er the yellow plain
Comes jovial on the Doric reed once more
Well-pleas'd I terne

Thom. Autumn

HISTORICAL ASSOCIATION WITH THE PRESIDENTS' BEDROOM

On the second floor across the small west entry from the Guest Room is the Presidents' Bedroom. The first impression is the spaciousness of the room. Four large windows provide sufficient light that even on a cloudy day the room is cheerful and pleasant. The green of the trees and shrubs on the south side give the room quiet not expected in an industrial city. Multiple colors of yellow, white, blue and red flowers in the eighteenth century garden beneath the west windows add a charm not usually found in our beloved country or abroad.

Within this room are reminders of one hundred and thirty-nine years of the history of one distinguished family. Each generation has left some mark on this room. Both west windows were cut by John and Abigail Adams to let in more light and to take advantage of the view to the West. It was here that Abigail Adams wrote many of her letters.[1] Death came to Abigail on this Dutch bed on November 12, 1818.

In the Obituary Notice at the time of Abigail Adams' death this tribute was printed:

> "...her friends and society lament no ordinary loss. ...Society is not adorned with a purer example; virtue had not a firmer prop; religion cannot number among its friends a more rational, intelligent, consistent, serious advocate and disciple."[2]

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(1) The desk she used is now owned by Mrs. Robert Homans, and at her death it will, unfortunately, go to her granddaughter Abigail Homans in Hillsborough, California.

(2) Cranch Letters (1778-1882), MHS, AC 62-M54.

Family tradition is that John Adams used the Presidents' Bedroom in winter and the east room or Study in the summer. This seems logical for the Presidents' Bedroom was smaller and more easily heated, the fireplace more effective, and with the sun shining through the windows all day, the room was ideal for winter use.

Ralph Waldo Emerson visited John Adams in February, 1825. Upon this occasion, John Quincy Adams having been declared President, Emerson described the visit:

> "...The old President sat in a large stuffed arm chair, dressed in a blue coat, black small-clothes, white stockings. And a cotton cap covered his bald head. When we were introduced he held out his hand & welcomed us. We told him he must let us come & join our Congratulations to those of the nation on the happiness of his house. He thanked us & said, 'I am rejoiced because the nation is happy.'"

Emerson went on to say:

> "...We spent about an hour in this room. He talks very distinctly for so old a man - enters bravely into long sentences which are interrupted by want of breath but carries them invariably to a conclusion without ever correcting a word. He spoke of the new novels of Cooper, & Peep at the Pilgrims & Saratoga with approbation & named with accuracy the characters in them. He likes to have a person always reading to him & or company talking in his chamber, and is better the next day we were told after having visitors in his chamber from morning till night."[3]

Anne Royall also visited John Adams in this room on April, 1825. She wrote:

> "...I found the dear old man sitting up, before the fire. He would have arose, but I flew forward to prevent him. He pressed

---

(3) The Journals and Notebooks of Ralph Waldo Emerson, ed. Gilman, Ferguson, etc., Harvard 1961, pp. 333-334.

> my hand with ardour and inquired after my health. ...He could walk about the room, he said, and even down stairs, though he was at that time very feeble. His teeth were entirely gone, and his eye sight very much impaired; he could just see the window, he said, and the weather vane that stood before it, but retained his hearing perfectly. ...He was dressed in a green camblet morning gown, and his head uncovered, except his venerable locks, which were perfectly white."

Anne Royall commented upon the "tender, affectionate attention" Louisa C. Smith and Suzanna Adams Clark paid the old President.[4]

Charles Francis Adams (the Ambassador) also visited him and read French and reviewed the Revolutionary Period of our history. Of his visits Charles Francis Adams wrote:

> "...Unable to see clearly enough to read, or to guide a pen to write, he still retained so much interest in present objects as fully to employ the services of members of his immediate family, both in reading to him and in writing after dictation. What he most disliked was the mere vegetation of extreme age... The brilliant fictions of Walter Scott, then in the height of their popularity, the sea stories of Cooper, and even the exaggerated but vigorous, poetry of Byron were all welcome, in the intervals when he could not obtain what he better relished, the reminiscences of contemporaries, or the speculations of more profound writers in England and France."[5]

Another visitor described the old President as arrayed in white flannel sitting in his bedroom.[6] Brooks Adams told the writer that his father, Charles Francis Adams, always recalled how fastidious John Adams was of his personal appearance.

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(4) Sketches of History, Life, and Manners in the United States. By a Traveler. New Haven, 1826, pp. 347-9.
(5) Charles Francis Adams, ed. Life and Works of John Adams, Vol. 1, (Boston, 1850-56) p. 633.
(6) Harriet Taylor Upton, Our Early Presidents Their Wives and Children, Boston, 1890, p. 144.

The pictures above the fireplace, the tiles, and the date, 1788, inscribed in the back of the fireplace are all associated with President John Quincy Adams. Family tradition and Samuel Flagg Bemis agree that even in his eightieth year President John Quincy Adams continued to kneel at his bedside and repeat aloud the childhood prayer - "Now I lay me down to sleep..." This is the room and the bed where this incident would have occurred.

In the corner of the room is the desk where Louisa Catherine Adams did her writing, Abigail's desk having been given to her son Thomas Boylston Adams when he left the house in 1829.

No special information is available which associates this room with Charles Francis Adams. Henry Adams, II, in compiling notes for his booklet, Adams Mansion, gives an intimate picture of Mrs. Charles Francis Adams in her bedroom:

> "...She used to wear the most wonderful caps, 'for best,' made of some crisp, sheer, material trimmed with lavender ribbon, and wonderful, gold, double-headed cap pins... I distinctly recall a feeling of disappointment one day when I was watching her maid dress her, because the maid did not put on her best cap. Mrs. Adams was very lame and always walked with a cane... I think all of her grand children considered lameness a necessary attribute of grandmotherhood. Mrs. Adams had a keen sense of humor and splendid gift of conversation.. and I would listen enthralled, while she gave wonderful character sketches of her friends.. of King Edward's wedding, of being taken in to dinner by Mr. Gladstone; of her impressions of Disraeli..."

Mrs. Brooks Adams had no special association with this room. She was always careful to cooperate with her husband in keeping the house representative of his heritage.

Two years prior to his death Brooks Adams broke his hip and from then on used the Presidents' bedroom as a sitting room - like John Adams, he was most fastidious of his appearance. For summer he wore either a beautiful silk house coat or one made of fine quality Scotch gingham -- for winter he had a magnificent camel's hair house coat also imported from Scotland. As Brooks Adams sat before the fireplace watching the huge logs burn into lovely red embers, he recalled with emotion his mother doing the same thing a generation earlier. At times, he said, she spoke brilliantly of London and of Geneva; but more often, with apprehension she spoke of the house and garden. Each day she wanted reassurance that her son would protect the house and give the garden the loving care she thought essential. Each spring and fall from 1920-27, while in residence at the Old House, Brooks Adams, too, was apprehensive about the future of the house and garden. He had trust after trust drawn up, but administering the trust was the unsolvable problem. Finally, he decided that his family had never shirked responsibility, and by leaving his estate of approximately one million dollars divided equally among his nieces and nephews, the Old House would have a family fully sympathetic to carry on it's traditions. His confidence was justified in his family when after his death the Adams Memorial Society was formed to preserve the Old House and garden.

ILLUSTRATION 271

SOUTHWEST VIEW OF THE PRESIDENTS' BEDROOM

Glancing around the Presidents' bedroom, the visitor sees the original folding window shutters with the hand-cut light holes, while those on the west side are solid. When John and Abigail Adams had the windows to the west cut about 1789, the light holes were not included. Mr. Brooks Adams used to remark in his characteristically dry manner: "Labor began to be difficult at that time; Abigail Adams," he continued, "could not negotiate four light holes even with her broadening experience in housekeeping in France and England."

There is no clutter in the Presedents' bedroom, although no other room in America has such endless visible reminders of father and son, both Presidents of the United States. The arrangement of the furnishings with the exception of the rug[7] are traditional.

The large gilt composition frame mirror over the table is attributed to Mrs. Charles Francis Adams. It is early nineteenth century and the decoration is leaves and nuts. The block corners have rosette carving in the center and half rosettes in the middle of each side.
Size: 49" X 25" X 4".

The ivory brushes and the intriguing ivory glove stretcher were used by the ladies of the fourth generation. The other items will be separately illustrated.

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(7) In 1927 the large rug in the Long Room was, where we now have three smaller rugs, in the Presidents' bedroom. The Adams Memorial Society changed the rug since the large rug in the Long Room was removed by some member of the family.

ILLUSTRATION 272

Title: Vases

Date: Early 19th century (Probably English)

Description: Pin apple blossoms are painted on these light blue egg shell quality porcelain vases and bands of gilt surround the bottom as well as the top.

Reference: Tradition is lost, but Mr. Brooks Adams spoke of these vases as being his mother's.

Size: Height - 9 3/4", Diameter - 4 1/2".

PIN CUSHION

The pin cushion of embroidered linen over a pink, silk pillow belonged to Mrs. Brooks Adams. After a lapse of forty years, the writer never looks at the pin cushion, the glove stretcher and the porcelain covered boxes without a mental picture of Mrs. Brooks Adams sitting at her dressing table using these objects. Size of Pin Cushion: Length - 10", Width - 4".

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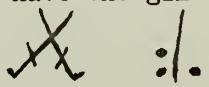
ILLUSTRATION 273

Title: Covered Match Boxes

Date: Late 18th century (German)

Description: On the table are two porcelain Meissen covered boxes, serpentine in shape, with blue and white peacock pomegranate design. A border of two gilt and three blue lines ornament the cover and one gilt line at the base of each box. The blue of the boxes is clear, and the gilt lines are fresh and bright. One of the boxes and cover does not have the gilt outline around the flowers and peacock.

Mark: Meissen 

Reference: The 1911 inventory lists these as "match boxes," although Mrs. Brooks Adams used them as pin trays. Family tradition is that they were brought from Germany by Louisa Catherine Adams when she returned from Prussia in 1801.

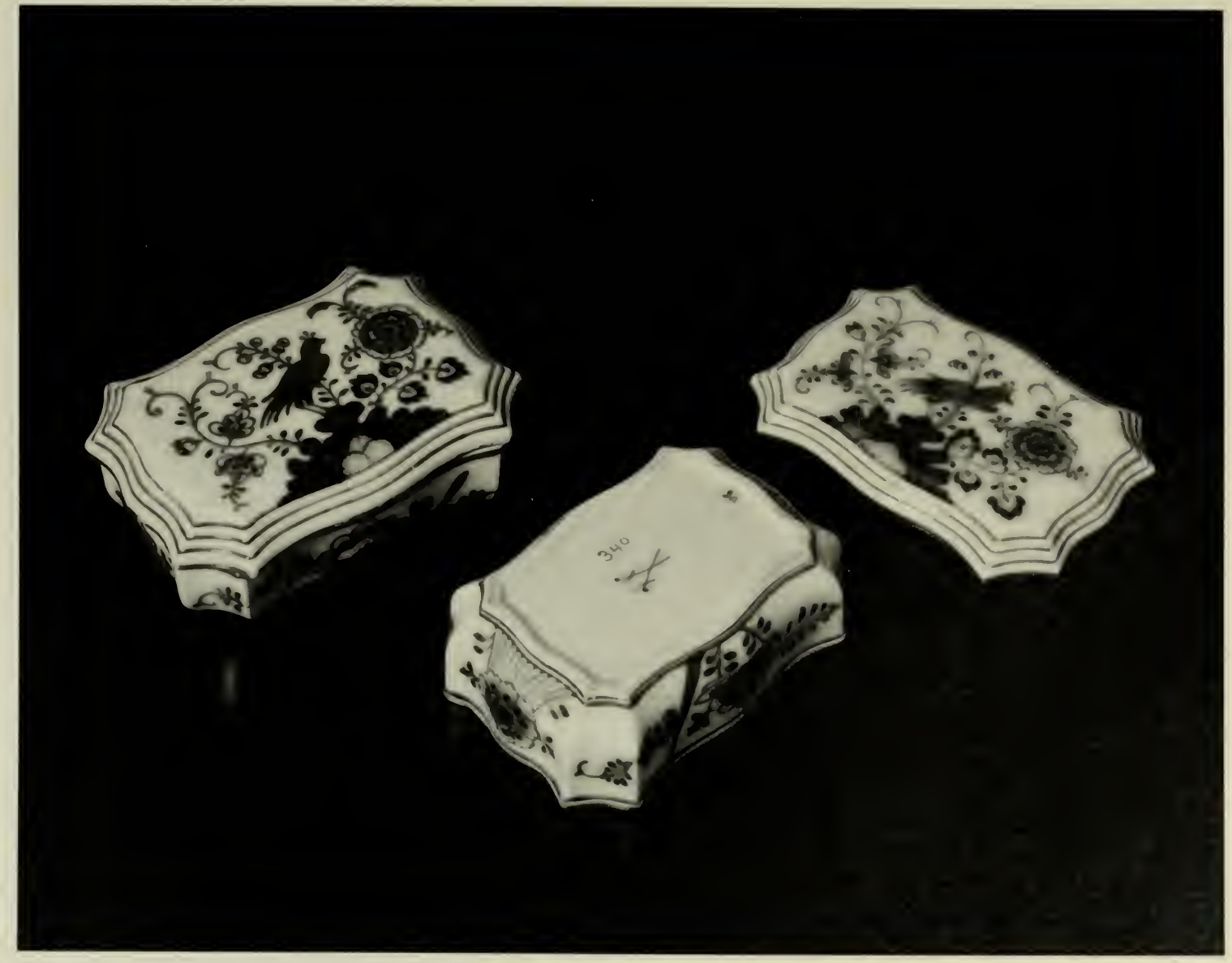

340

ILLUSTRATION 274

Title: Card Table

Date: 1770-1790 (English)

Description: Under the mirror is a mahogany card table. This demi-lune card table has a cross-banded border to the top and a molded lip to the under-leaf. The top when open is round and covered with green felt. The stiles are plain. The legs are reeded and have spade feet, and their stiles are carved with paterae. The patera at each side in back is part of the frame and does not swing with the gate. There are double gates of beech, and the interior frame is white-wood. It is Hepplewhite style. Size: 29 3/4", Width - 45", Depth - 22".

Reference: This table belonged to John and Abigail Adams and is mentioned in the inventory of the estate of the late John Adams as returned by the appraisers.

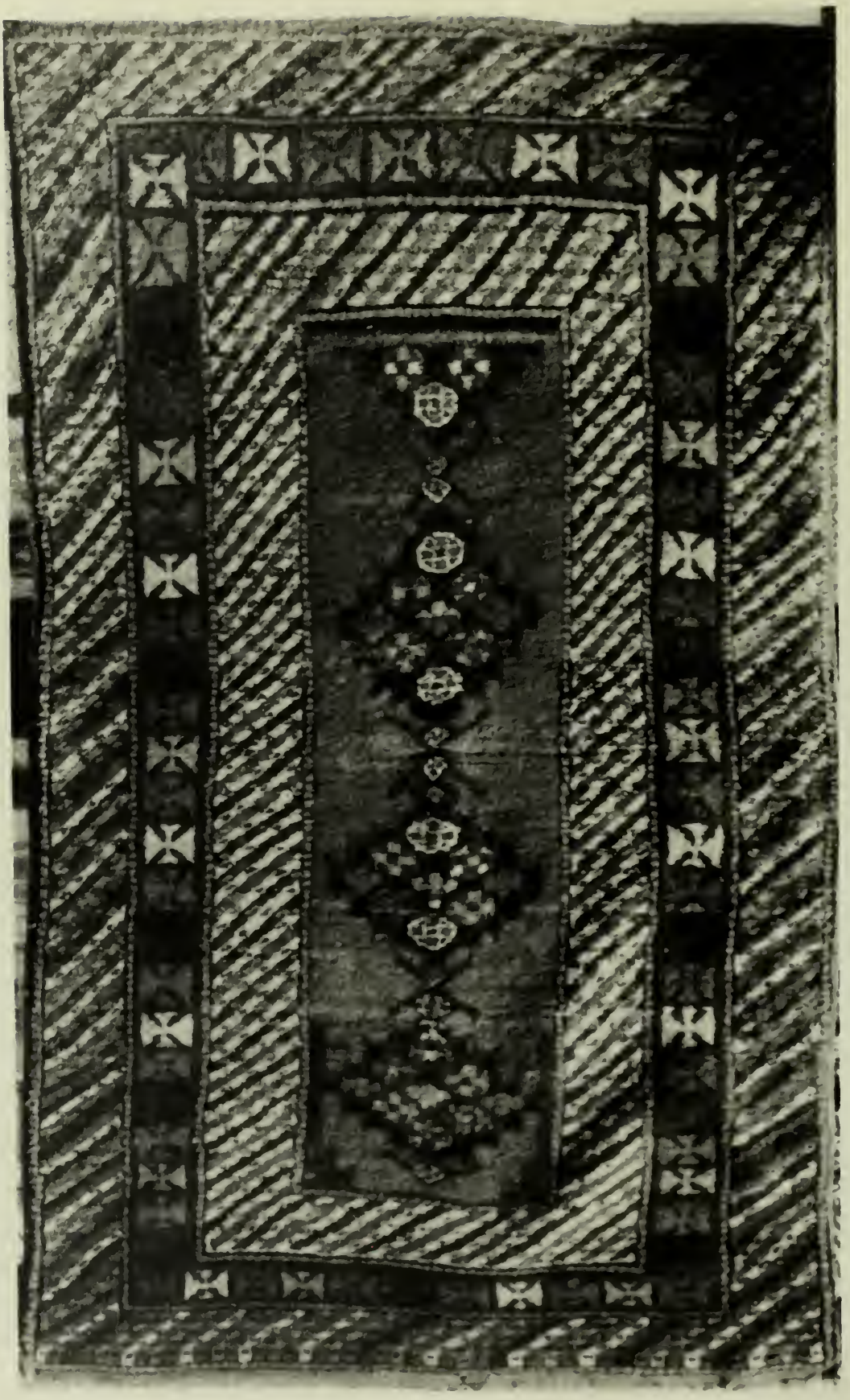


ILLUSTRATION 275

Title: Rug (Caucasian - Kazak)

Date: 19th century

Description: An arrangement of alternating diagonal stripes of red, white and blue form the wide inner and outer borders of this Kazak rug. Each stripe is decorated with small dots. The middle border contains the Greek Cross in alternating colors. The red field has diamond shaped geometric design for decoration. The field and each of the borders are separated by a very small barber-pole edge. Size: 4' 5" X 7' 3".

Reference: History of which Adams bought this rug is lost. It is the writer's opinion that either Henry Adams or Brooks Adams collected all of those rugs which cannot be positively identified. Brooks Adams was especially knowledgeable of Oriental rugs. His study of the trade routes was the basis for the material used in most of his writings. This study had caused him to pass much time in the Near East. Oriental rugs and maps developed into hobbies in his later life.

ILLUSTRATION 276

Title: Wing Chair

Date: 1799-1810

Description: Each Wing Chair in the Old House has a very special appeal; this one having a serpentine top to the back, shaped wings, slightly turned, extending to the arms. The rolled arms and cushion seat combine to make it comfortable as well as attractive. The square rear legs cant out, while the front legs are molded on the front and sides. There are rectangular H-stretchers. About two inches have been cut off making the chair a little under natural height.

Size: Height at mid-back - 45 1/2"
Across front edge of seat - 31"

Reference: Brooks Adams and Henry Adams, II closely associated this chair with Mrs. Charles Francis Adams.

ILLUSTRATION 277

Title: Secretary

Date: 1795-1810

Description: Although some very fine Boston cabinetmaker made this desk, it is unsigned. The type of inlay is related to the tambour desks made by John Seymour of Boston, but the workmanship is different. It is American Hepplewhite style and made of mahogany with a flat top having interlaced strings of satinwood decorating the cornice. The glass doors have central diamonds of glass, and the moldings of the glass and doors have a central raised rib. There are two drawers below the door, veneered with satinwood, strung and banded with mahogany and satinwood. Each drawer has two wooden knobs. The desk flap is banded and strung and covered with green felt on the inside. There are three large drawers with cross-banded borders, and oval brass handles. The skirt is arched in front and has a border of checkered inlay. The stiles are inlaid with panels, each having an inlaid pilaster in satinwood and dyed black wood. The feet are tapered and banded at the ankle. The sides are plain, and the stiles of front and back posts have inlaid panels. In the interior of the cabinet are three removable and adjustable shelves. The secondary wood is pine. Size: Height - 56 7/8", Width - 38 3/4", Depth - 21 4/8".

Reference: At the time of John Adams' death, this desk was in the Study. John Adams' Will mentions this particular desk. Henry Adams in his Education describes the desk:

> "The Madam was a little more remote than the President, but more decorative. She stayed much in her own room with the Dutch[8] tiles, looking out on her garden with the box walks, and seemed a fragile creature to a boy who sometimes brought her a note or a message, and took distinct pleasure in looking at her delicate face under what seemed to him very becoming

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(8) Henry Adams was in error, they were English tiles having been made by James Sadler of Liverpool.

ILLUSTRATION 277 (Continued)

caps. He liked her refined figure; her gentle voice and manner; her vague effect of not belonging there, but to Washington or to Europe like her furniture, and writing-desk with little glass doors above and little eighteenth-century volumes in old binding, labelled "Peregrine Pickle" or "Tom Jones" or "Hannah More." Try as she might, the Madam could never be Bostonian, and it was her cross in life, but to the boy it was her charm. Even at that age, he felt drawn to it. The Madam's life had been in truth far from Boston. She was born in London in 1775, daughter of Joshua Johnson, an American merchant, brother of Governor Thomas Johnson of Maryland; and Catherine Nuth, of an English family in London. Driven from England by the Revolutionary War, Joshua Johnson took his family to Nantes, where they remained till the peace. The girl Louisa Catherine was nearly ten years old when brought back to London, and her sense of nationality must have been confused; but the influence of the Johnsons and the services of Joshua obtained for him from President Washington the appointment of Consul in London on the organization of the Government in 1790."

ILLUSTRATION 278

Title: Pair of Vases

Date: Late 18th century (Probably English)

Description: On the Secretary are a pair of small, exquisite, blue, porcelain vases. The blue is so deep that it shows real character. The handles of the vases are white ram's heads. On the sides of them is a floral and blue bird medallion. Both the decoration and the blue bowl part of the vases are in perfect condition. (1967) Size: Height - 5".

Reference: Listed in the 1911 inventory, but exactly who brought them to the house is not known. Further search in Charles Francis Adams' account may place them as being brought from England by Mrs. Adams in 1868. Abigail Adams did not buy many decorative pieces - she was more likely to buy table porcelain.

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ILLUSTRATION 279

WRITING MATERIALS

Title: Ink Stand and Tray for Writing Pens

Date: Late 18th century (Meissen - Germany)

Reference: History unknown.

ILLUSTRATION 280

GENERAL VIEW OF PRESIDENTS' BEDROOM

This southwest view gives an excellent picture of the items described and the engraving and water colors to be illustrated separately in the pages following.

ILLUSTRATION 281

Title: Scene from Silesia

Date: 1798

Artist: Engraver - Berger, Painter - Reinhardt

Description: While in Prussia as Minister, John Quincy Adams and his wife travelled to Silesia. This steel engraving was done by Berger, but the painting was done by Reinhardt. The transparent water color was hand applied with a brush, perhaps in 1800 in Berlin. There are three of these color engravings in the Old House - two in the Presidents' Bedroom and one in the passageway outside Brooks Adams' room.

Reference: John Quincy Adams wrote in his Letters on Silesia:

> "...One of our visits, since we returned, has been to the painter Reinhardt, whom I have mentioned to you before. He paints annually two landscapes of remarkable view in Silesia, for the Academy of Sciences at Berlin. He has lately sent the two, which will appear at the next exhibition in the autumn, and has now at home only two or three partly finished pictures of his own. Ten of his Silesian views have been engraved and coloured at Berlin, four of which I have taken, as they exhibit together the whole range of the Giant Mountains. I hope one day to have the pleasure of showing you upon them the remarkable spots we have visited."[9]

All the engravings have ebonized and gilt composition frames. All are the same size - 17" X 23".

(9) Letters on Silesia, London, 1804, p. 122.

ILLUSTRATION 282

A DETAILED PHOTOGRAPH OF A SECTION OF THE ENGRAVING

DIE STADT HIRSCHBERG IN SCHLEFIEN

Title: Die Stadt Hirschberg in Schlefien

Date: 1798

Painter: Reinhardt

Engraver: Berger

Description: It is interesting to see the engraving marks so vividly in this small section of the complete picture shown in the preceding illustration. The transparent water color did not blot out the fine work of the engraver.

ILLUSTRATION 283

Title: Die Falkenberge von der Mitternacht-Seite in Schlefien

Date: 1799

Painter: Reinhardt

Engraver: Berger

Description: The peace of the country scene must have been the medicine John Quincy Adams prescribed for his young wife whose health had never been good in Berlin. The artist who did this painting from which Berger did the engraving was Reinhardt - a friend of John Quincy Adams. This steel engraving shows very fine, meticulous artistry. The signature of the artist who did the coloring of the engraving is too faded to decipher, but the work is fresh and beautiful after one hundred and sixty-six years.

ILLUSTRATION 284

A DETAILED PHOTOGRAPH OF A SECTION OF THE ENGRAVING

DIE FALKENBERGE VON DER MITTERNACHT-SEITE IN SCHLEFIEN

Description: The figures are amusing, especially the method of pulling and pushing the load of hay over the bridge. The thatched roof exposes the engraver's work also, in spite of the brush strokes of the application of water-color paint - all the Adams family - past and present - are attracted to open spaces and rural life. This small segment of the preceding illustration presents an assortment of studies of rural scenes of the "Giant Mountain" range.

ILLUSTRATION 285

Title: Fireplace in Presidents' Bedroom

Date: Fireplace - 1731, Decorations - 1801

Description: The four German water colors were purchases by John Quincy Adams while travelling in Saxony in 1799. They are unsigned but are interesting scenes where John Quincy Adams and Louisa Catherine Adams travelled. The engravings are entitled:

Vestung Koenigstein -- "one of the strongest fortresses in Germany."
Pillnitz -- "The Elector's Country Seat at the famous Pillnitz County Seat belonging to Count Thun."
Moritzburg -- Seashore Scene.
Meissen -- Town in Saxony where Meissen porcelain was manufactured.

All four engravings are the same size - 5 1/4" X 4 1/4". The frames are ebonized and gilt composition.

The larger picture in the center is a print and was drawn by Fournier, a great Christian painter in Paris. The 1911 inventory identified the sitter as "Probably Princess Louise."

Around the fireplace are the tiles bought by John Quincy Adams in Liverpool when he was coming home from Germany in 1801. They were a present to his mother - there are repeated scenes - about fourteen different pictures upon the tiles used. They tell no story. Some are signed by the maker, Sadler of Liverpool. The technique involved is that they were first engraved upon a copper plate after which they were printed. According to Henry Adams, II, James Sadler invented this method of tile making.

1788

ILLUSTRATION 285 (Continued)

In the back of the fireplace is an iron fire back bearing the date 1788. Family tradition is that in 1801 John Quincy Adams had the fireplace done over with the tiles, and the date was placed there to commemorate the year his parents moved into the house.

At any rate, the two engravings, the four water colors, the magnificent print and the Sadler tiles (now a "collector's item") are all associated with the sixth President and his wife Louisa Catherine Adams at the time when he was representing our government in Prussia.

The wire fender, the andirons and warming pan are associated with Abigail Adams. A detail of the warming pan will follow.

Abigail Adams.
October 1764.

ILLUSTRATION 286

Title: Warming Pan

Date: 1764

Description: Inscription: "Abigail Adams, 23rd October, 1764." The copper warming pan could be opened by the small ring at the bottom, and hot embers were placed inside. By placing this in the bed for some time before retiring the bed would be warm. This warmer was given to Abigail Adams as a wedding present. Brooks Adams always had it hanging in the north long hall just at the end of the 1826 hallway going toward the bathroom. The Adams Memorial Society placed it at the fireplace. Size: Handle - 31 1/2" long, Warmer: diameter - 11", Height - 3 1/2".

ILLUSTRATION 287

Title: Rug

Date: Early 19th century

Description: Colors of rust, white and blue in bold geometrical patterns in a square make up this rug. There is also a square within the eight-pointed cross. There are four friezes. The wide border and two narrower ones are ornamented with floral design. The introduction of the "S" design was to keep off evil spirits. The loose weave is of long, fluffy pile, and the over-all color has a purplish sheen. The braided rough cord fringe is similar to the type used by the Turkoman whose work the Yuruk tribe resembled. All of their rugs are irregular in shape and of a very coarse weave. They still, however, retain the major characteristic of bold geometric designs.

Reference: The Yuruk tribe was a nomad tribe who wondered about over Turkey passing their summers where it was cool in the Taurus Mountains and their winters where it was warm near the warm Mediterranean plains of Anatolia.

ILLUSTRATION 288

Title: Commode

Date: c. 1800

Description: Beside the bed is a Commode made of mahogany veneer. The legs are straight with the two front legs cut to form double legs. The two drawers are false to conceal the toilet facilities. The wooden knob discloses a double compartment for other toilet use. The top (with hand holes for carrying) was always called a gallery by Brooks Adams. It was originally used for the wash bowl and pitcher. After the bathroom was set up, the bowl and pitcher were removed for storage in a closet on the third floor.

Reference: The 1911 inventory lists this commode as being John Adams'.

The antique covered blue and white jar has double handles and is Delft pottery. It is late eighteenth century, but ownership is not known. The candlesticks are white bisque with fine blue flowers and blue lines for trim. All tradition has been lost.

ILLUSTRATION 289

VIEW OF COMMODE WITH ALL PARTS EXPOSED

This Commode would appear to have been made locally but after the Chippendale style. It is so strong as to appear clumsy.

ILLUSTRATION 290

ENGRAVING

Title: La Belle Mere

Artist: Greuze, the painter.

Engraver: C. Le Vasseur

Origin: France

Date: Late 18th century

Description: Each of these persons appear to have been treated as an individual portrait. The engraver's lines are clearly seen in this black and white picture. The frame is ebonized and gilded wood. Size - 26 1/2 X 30".

Reference: Bought by John Quincy Adams in Berlin in 1799.

ILLUSTRATION 291

VIEW OF THE NORTHWEST CORNER OF PRESIDENTS' BEDROOM

Title: Dutch Bed

Date: 1775-1785

Description: We quote from Richard Randall, Jr. when he lectured upon the furnishings of the Old House at our 1964 Lecture Series:

> "Four post bed, mahogany and oak. The front posts have claw feet, rectangular stiles carved with panels of oak leaves and acorns, and above a vase turning and fluted tapering posts, with the fluting broken by a ring turning near top. There is a foot board with a scalloped top, mahogany, and the head board with a triple scallop is oak. Side and end rails oak. The back posts are oak with a vase and block foot, square stiles, and round with a slight taper for the remainder. Flat tester with molded pine edge (later)."

Size: Height - 87", Width - 58", Depth - 80 1/2".

Reference: The elements of the bed are peculiar (to me), particularly, the feet of the back posts, the use of the foot board, the type of claw foot, and the panels of ornament. It suggests a foreign origin, and the claw feet have some relation to the Dutch chest of drawers. The oak ornament could well be Dutch also. If so, the bed could be of one period, i.e. late eighteenth century. If one interprets the claw feet and oak leaves as Empire in style, then the head posts do not seem to go with the rest, and the bed appears "made up." Certainly the tester is nineteenth century. The greatest likelihood seems to be that it is all correct, but Dutch. This is borne out by the family tradition of its use.

ILLUSTRATION 291 (Continued)

Upon this bed Abigail Adams died on November 12, 1818 and Abigail Brooks Adams (Mrs. Charles Francis Adams) on June 6, 1889.

The Hepplewhite chair is another of the set described in the Study. This one did not suffer the fate of having it's legs sawed off by Mrs. Charles Francis Adams. Above this chair are the bell pulls used to summon the servants.

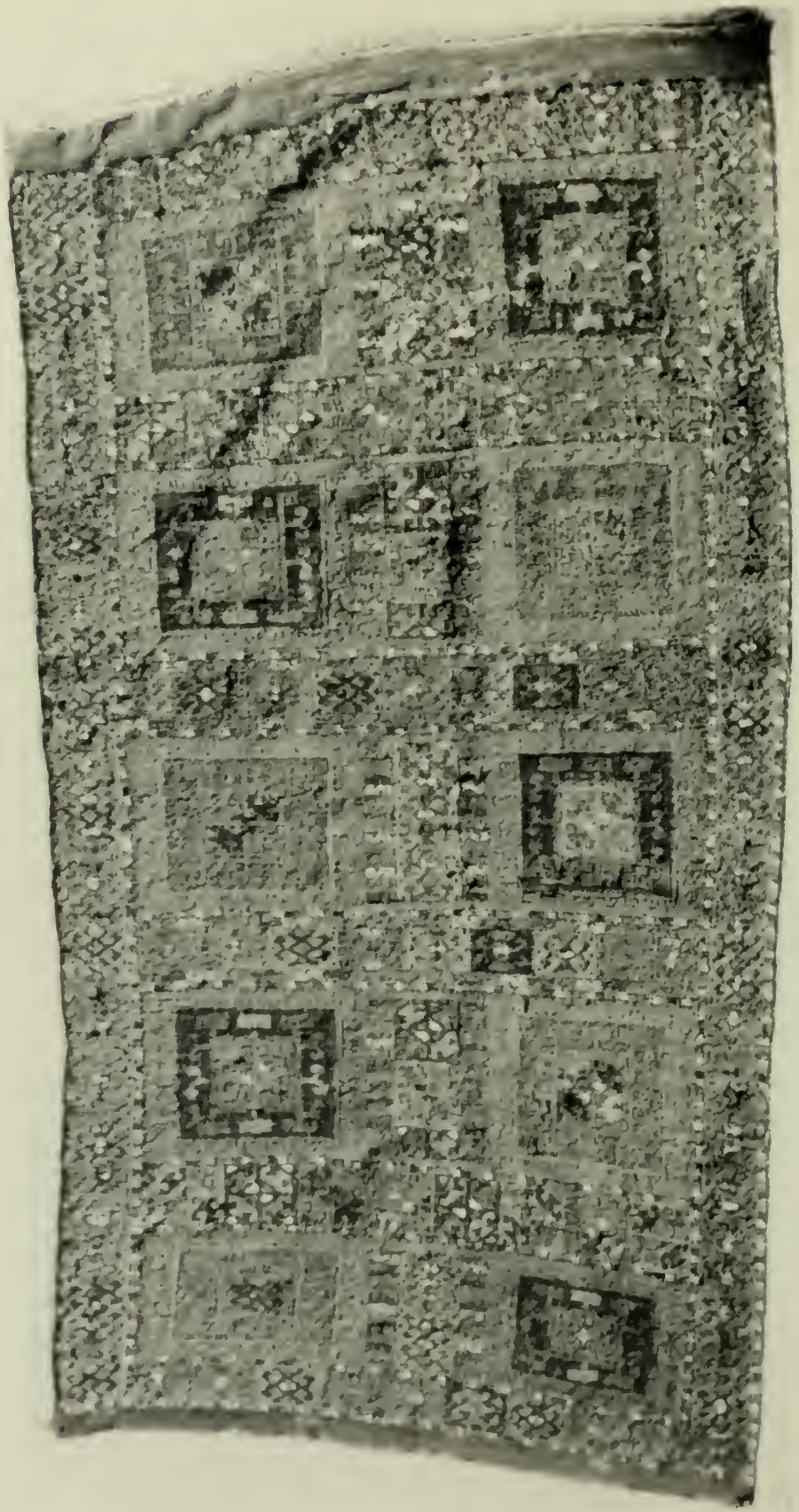

ILLUSTRATION 292

Title: Rug (Turkish - Yuruk)

Date: Early 19th century

Description: The word "Yuruk" means mountaineer, and the rugs were so named because they were woven by the moutaineers who wandered with their flocks on the southern and middle ranges of Anatolia. Dark colors predominate "Yuruk" rugs, usually red, brown and blue. Like the barbaric tribe, the "Yuruk" rugs are strong and durable. The design is made up of two rows of dark squares alternately with lighter colored squares. The square was associated with Solomon's Seal. These woven squares of many colors and four cross stripes have a purplish red cast noted in the other "Yuruk" rug in this room. The ends of the rug are web and not corded fringe. The sides are selvaged. Size: Length - 7' 4", Width - 3' 8".

Reference: The 1911 inventory makes the following entry at the beginning of the listings:

> "All rugs belonging to the Estate are marked 'T'. All rugs not marked, belong to Mr. Brooks Adams."

This supports my impression that he studied Near East history so much for his writing material that an unusual interest developed in Turkish rugs. The writer inherited from him a Ladik Prayer Rug considered of unique quality. Brooks Adams enjoyed art on the floor as well as on the walls.

ILLUSTRATION 293

Title: Wardrobe

Date: 1825-1835 (American Empire)

Description: Few pieces of furniture were added by Mrs. Charles Francis Adams, but each piece which she added was of fine quality. This mahogany wardrobe on chest is Empire style. The knobs are of sandwich glass. The lower case has two half drawers above two larger ones. They have no moldings at all. The upper case has cupboard doors with panels with molded edges. Within are three large sliding drawers, open at the front and with scrolled edges to the sides. At the top is a deep over-hanging cornice. The drawers have birch sides, pine backs and bottoms. The mahogany is solid and not veneer. Size: Height - 74", Width - 48", Depth - 21".

Comment: Closet space being practically non-existant, this "roomy" wardrobe must have been a welcomed addition for Mrs. Charles Francis Adams. It has the original finish and is beautiful in every detail.

The chair beside the wardrobe is one of the country Sheraton chairs described in the second floor East Hall. The chair only partially shown is another one of the Hepplewhite chairs in the Presidents' bedroom and is a part of the set described in the Study.

HISTORICAL ASSOCIATION WITH THE LONG PASSAGEWAY[1]

President John Quincy Adams added this passageway in 1836 in order that the Study might be reached from the Presidents' bedroom without going through the guest room. The four walnut colored book cases with open shelves and drawers were the property of John Quincy Adams. When he unpacked his forty-five or more cases of books in 1829, he gave orders for book cases to be built in the Study. When Charles Francis Adams completed the Stone Library in 1870, he moved all of his father's books to that building. Whether he installed these cases in the Long North Passage is not known, but they were there when Brooks Adams lived in the Old House, 1891-1927. Even these four walnut cases were insufficient for the approximately eleven hundred volumes, so Brooks Adams brought up Abigail Adams' kitchen cabinet to care for additional books.

By and large, the books are those read by Brooks Adams during the evening hours as the lighting in the Stone Library was insufficient for use after dark. The authors are all those mentioned in casual conversation by Brooks Adams - Balzac, Swift, Goldsmith, Waverly Novels, Disraeli and French Classics by the dozen. On the second shelf from the top to the right hand of the door to the guest room are ten prize award volumes given to Brooks Adams as a boy of eleven for his prowess in Mathematics, History, English and Geography when he was a student at Twickenham in

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(1) This is a general view of the 1869 Passageway. Note the wire over the books. This is very essential since visitors try to take the volumes out for examination. The ventilation is better with wire than it would be with glass. (Illustration 294)

England. On this same side of the passageway, over the door leading to the 1731 section of the house, is an engraving of the "Battle of Bunker Hill."

In front of the north window is a table set with blue Delft tiles made for Mrs. Charles Francis Adams. The top is 30" X 19 1/4". As long as the writer can remember, blue or white flowers from the garden were kept on this table. With the old folding shutters, much of the old glass lights in the window and the bouquet of flowers were a pleasing "bit" of gracious living.

ILLUSTRATION 295

BATHROOM (Dressing Room)

The exact history of this room is not clear. The tradition is that it was called a "dressing room" by Abigail Adams. There is no legend as to its use by Louisa Catherine Adams. In later life Mrs. Charles Francis Adams had running water upstairs, but even so, she had an eleven piece set of the white and gold china now in the third floor southeast bedroom which would suggest she did not have a bathtub. The writer attributes the bathtub and marble washstand to Brooks Adams, about 1891. The linoleum is perhaps older, 1875, and very likely English.

Attention is called to the trap door effect in the northwest corner of the illustration. This little square of floor and linoleum raised to the ceiling when the servant turned the machinery in the basement to bring the small elevator up for Mrs. Charles Francis Adams to go downstairs.

There are three engravings hanging above the bathtub. The first engraving is entitled "Die Erziehung der Jupiter" and was painted by Rubens and engraved by Boldte. It was bought by John Quincy Adams in 1799. The engraving hanging in the middle of the wall is entitled "The Fortune Teller" and was painted by Sir Joshua Reynolds and engraved by John Keyse Sherwin. This engraving was bought by John Quincy Adams in 1800. Near the door is the third engraving entitled "Tableau de Jean Francois Barbiere" which was painted by J. B. Insternari and engraved by Louis Lempeeur. This engraving belonged to Charles Francis Adams.

ILLUSTRATION 296

Title: Mirror

Date: c. 1790 (Hepplewhite)

Description: It has a gilt urn at the top and a medallion at the bottom. A garland of laurel leaves decorate the top and bottom of the mirror. There is a rope molding with corner decoration forming the outside rim. Size: 19 1/2" X 11 1/2".

DRESSING TABLE

There are two small covered match boxes or pin boxes on the Dressing Table. They are not a matching pair. One is Meissen and clearly marked with the cross swords, and the other is marked S.P.M. Copeland and is Dresden. Both are attributed to Mrs. John Quincy Adams. Hardly visible in the illustration is a small glass perfume bottle. It is probably English but is so similar to Irish cut glass that positive identification is not possible.

The rush bottom chair is walnut and belonged to Mrs. Charles Francis Adams.

ILLUSTRATION 297

NORTHWEST CORNER OF BATHROOM

This small desk and rush bottom chair were used by Mrs. Brooks Adams each morning when she interviewed her household help. The menus were made out; orders relating to housekeeping were issued here. Sweet and retiring as Mrs. Adams was to her friends and family, she did not bend easily to her servants.

The etching of John Quincy Adams at age twelve is hanging above the photograph of the Old House.

ILLUSTRATION 298

SPLASH CURTAIN

This photograph was taken to show the curtain behind the bathtub. Extreme care of wallpaper was always on the minds of Mr. and Mrs. Brooks Adams. Thinking that today "splash curtains" are not common, this photograph is included to show how Mrs. Adams protected her paper. The bathtub dates about 1891.

No face cloths were used in those days but various size sponges were used instead. The basket hanging on the tub accommodated the large bath size sponge.

ILLUSTRATION 299

Title: Bidet

Date: 18th century

Description: The wooden stand with lid contains a porcelain lining. The legs are turned. There is a band of molding surrounding the top and bottom of the Bidet. It is probably French.

Size: Length of Bidet - 21 1/2", Height - 16 1/2".
Width at widest part - 14 1/2".
Width at narrowest part - 13".

Length of insert - 19".
Width of insert at widest part - 13 3/4".
Width of insert at narrowest part - 10 1/4".

Reference: The Bidet was purchased from the Estate of the Duke de Mondragon's Sale on February 18 to March 2, 1810 by John Quincy Adams as recorded in his diary. It was brought to the United States in 1817 when John Quincy Adams returned to be Monroe's Secretary of State.

ILLUSTRATION 300

WASHBOWL

On the Washbowl can be seen the razor strap, and above on the shelf are several razors and a shaving brush. These have been left in place just as they were when last used.

Brooks Adams

HISTORICAL ASSOCIATION OF THE BROOKS ADAMS BEDROOM

Architectural research of the room known as Brooks Adams' Bedroom did not positively dispell conjecture about the room during John and Abigail Adams' regime. From John Adams' letters to Thomas Jefferson, we know that when his daughter Abigail Adams Smith and his daughter-in-law were ill, they occupied adjoining rooms. There is evidence that there was a partition in this room; therefore, I think it is safe to say that in 1813 this room was divided into two small chambers. On August 9, 1813 John Adams also wrote his Dutch friend Francois Adriaan Van der Kamp:

> "My dear, my only daughter, lies in the next Chamber consuming with a Schirrous Cancer; my Daughter in Law, Charles' widow, lies in the next Chamber, extremely weak, and low with one of the most dangerous diseases to which We are liable."[1]

It was Brooks Adams' opinion that in 1869 the small hallway was cut off from the bedroom, thus placing the chimney in the corner of the room rather than in the center.

In 1891 Brooks Adams chose this room as his bedroom because of the view of the eighteenth century garden. It was his custom to enjoy the garden in the very early morning before he was dressed to go for a walk, and again he enjoyed looking at the garden in the afternoon as the sun was setting. He had this room papered, and the English paper which is on it now (1968) was his selection.[2]

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(1) J. A. to Van der Kamp, Quincy, Historical Society of Pennsylvania.
(2) Illustration 301 is a photograph of Brooks Adams.

ILLUSTRATION 302

WEST SIDE OF THE BROOKS ADAMS' BEDROOM

Coming through the door from the bathroom on the left hand side are: a traveling case used by John Quincy Adams; two Country Sheraton Chairs; a Chinese screen and a table. On the top of this table is the writing case used by Brooks Adams when he was traveling West to defend what is known as the Spokane Railroad Case vs. Citizens of that area. Brooks Adams was an unpaid attorney for the citizens. On the second shelf of that same table is an Indian basket which he brought back from the West. Over the window is a gun with a horn; all tradition of this is lost. The pictures around are photographs of cathedrals which Brooks Adams enjoyed so much. All of his pictures, both here and in his Boston house, were framed the same way -- a gold mat and an oak finished frame. The floor boards are the original.

ILLUSTRATION 303

Title: Traveling Case

Date: 1785 - 1810 -- English

Description: This Traveling Case or Chest is made of mahogany and is Sheraton in style. It is finely made with oak linings and profuse use of mahogany. The lid lifts to reveal a dressing case and desk with dozens of specially fitted compartments, including a rising dressing glass, a stand for pens and inkwell, a secret compartment (for cigars). The drawers below have a bead around the edges and knob handles. There is a writing slide with a rising flap covered in green felt, and below there is a drawer for a wash basin and utensils and another drawer for bottles. Then there is a plain drawer, and on the lowest level is a commode and a small tin tub for washing the feet. Both the bottom drawers have folding legs. On the back of the chest is inscribed a large "A" within a circle. The legs are straight and square with brass cup casters.
Size: Height - 37", Width - 28", Depth - 20".

Reference: John Quincy Adams traveled with this chest. According to Brooks Adams, this chest was never used in the United States but was used by John Quincy Adams during his European travels.

ILLUSTRATION 304

NORTH VIEW OF THE BROOKS ADAMS BEDROOM

The fireplace is decorated with Biblical tiles. It was the opinion of Brooks Adams that these tiles were originally in the Dining Room. There are some extra tiles in a box which, if used, would exactly fit the Dining Room fireplace. The little andirons and fender have always been in the house and are attributed to Abigail Adams. The portrait above the fireplace is George Washington Adams painted by Charles Bird King. The research on this portrait was done by Marc Friedlaender, Associate Editor of the Adams Papers. The mirror above the chest belonged to John and Abigail Adams. Upon the death of John Adams, it was given to Thomas Boylston Adams. His daughter, known as "Cousin Lizzie," returned the mirror to the Old House and Brooks Adams had it re-gilded in 1909. There are two oval mirrors exactly alike. One was described in the Guest Room. The pair of late eighteenth century Chinese export vases are mounted on brass and the mountings are French. They are on top of a chest of drawers which is perhaps the finest chest of drawers we have in the house. It is American and was made in the Boston area, 1799-1800. It is made of mahogany and has a bow front with a molded top. The bowed drawers have a bead around the edges and are fitted with stamped oval brasses. There is a cove molding at the base, shaped brackets and "French" bracket feet. The interior wood is pine.

Size: Height - 34 1/2", Width - 42 1/4", Depth - 22 7/8".

This chest belonged to Abigail Adams. A very similar chest of drawers was owned by Paul Revere and is in the Museum of Fine Arts in Boston.

Since the chest to the right of the fireplace is one of a pair, the description will be found in Illustration 310.

ILLUSTRATION 305

Title: Rug

Date: c. 1890 (Caucasian - Ghendis)

Description: Authorities do not agree as to the origin of the name - some say it was the ancient name of Elizabethpol in which vicinity the rugs were made; others say that Guenja was the name of a nomad tribe of Turkomans in the Caucasus region near Elizabethpol. This rug has beautiful rich red, blue and lots of white color. The three borders are of geometric designs. The center has alternating rows of two large geometric figures outlined by the hook with four small ones between. Each of the larger figures have an eight pointed star in the center. It is a very old and very valuable rug because of the trueness of the colors. Size: Length - 56", Width - 45".

Reference: This rug was always in Brooks Adams' Bedroom.

ILLUSTRATION 306

SOUTH SIDE OF THE BROOKS ADAMS BEDROOM

Title: Four Post Bed

Date: 1815-1830

Description: This four post bed made of oak and pine is Empire style. It is a simple bed with four oak posts turned with vase feet, long rectangular stiles, and round tapering posts. The tester is missing. Head and foot boards are of pine with tops having rounded corners. The rails are oak. Four turned finials replace the tester. Inscription on end rail "VARNIE" (scratched).
Size: Height - 66", Width - 52", Depth - 78".

Reference: Belonged to John Quincy Adams.

On the wall behind the bed are other pictures of European cathedrals which were so enjoyed by Brooks Adams.

Hardly visible, to the left hand side of the bed, is a small bedside commode with candlestick and snuffer. Brooks Adams was always interested to have matches and candle so that if he wished to roam over the house at night he could carry a light - flashlights not being in vogue.

ILLUSTRATION 307

Title: Rug (Kabistan - Caucasian)

Date: c. 1890

Description: This rug came from the district of Kuba near the Caspian Sea. The classical design is interesting as well as attractive. There are three borders; the widest is decorative. The geometric border is rendered in a floral manner, while the center is simple and precise in design. In the center the squares turn sideways giving a diamond effect, and each one of the squares is filled with a tree design. Size: Length - 56", Width - 36".

Reference: This rug belonged to Brooks Adams.

HISTORICAL ASSOCIATION OF THE PASSAGEWAY OFF BROOKS ADAMS' BEDROOM LEADING INTO THE 1869 HALLWAY

Coming out of Brooks Adams' Bedroom is this small passageway leading to the Servants' Ell. This passageway was probably a part of the original bedroom and, according to Mr. Brooks Adams, was a part of the 1869 alteration to afford a passageway from the main part of the house to the Servants' Ell.

The design of the linoleum is very handsome. From markings on the back, it came from England. Whether the Adamses brought it back in 1868 is not known, but it is of English origin.

The 1836 Passageway, the Presidents' Bedroom, the Bathroom and Brooks Adams' Bedroom all open into this hallway.

The window in this passageway is very similar to all of the windows which were put into the Servants' Ell in 1869.

The walls and woodwork are painted.

ILLUSTRATION 308

Title: Engraving of Silesia

Date: 1798

Engraver: Berger after the painting by Reinhardt

Description: Hanging between the bathroom door and the Brooks Adams Bedroom is a colored engraving bought by John Quincy Adams when he went to Silesia. Using the old spelling in his Letters on Silesia, John Quincy Adams wrote.

> "Before eight o'clock we were in the cart, and rode in a couple of hours to Seydorf, a village at the foot of the Schneekoppe, or, more properly, the Riefenkoppe (the Giant's Head), the loftieft of all thefe mountains, and the higheft point of land in Germany. The weather being exceffively warm, we ftopped at this village during the heat of the day. The Lutheran church was oppofite the inn where we refted, and I attended both the morning and afternoon fervice: they begin that of the morning by the communion, and at the clofe of it go through the ceremony of churching women; in the afternoon they begin by catechifing the children, in like manner as I had feen the laft Sunday at Hirfchberg. I did not like the manner here fo well as there; but this probably depends principally upon the individual character or difpofition of the clergyman."

He wrote later that he visited the painter Reinhardt and was very impressed with his Silesian views. He noted that they had been engraved and sent to Berlin to be colored. He also wrote that when all of the views were exhibited together, they showed the range of the Giant Mountains. (The other views are over the mantle in the Presidents' Bedroom.)

ILLUSTRATION 308 (Continued)

He also wrote his brother:

"I hope one day to have the pleafure of fhewing you upon them the remarkable fsots we have vifited."

Size: Length - 23 1/2", Height - 17".

ILLUSTRATION 309

A DETAILED PHOTOGRAPH OF THE ENGRAVING OF SILESIA

Title: Engraving of Silesia

Date: 1798

Engraver: Berger after the painting by Reinhardt

Description: This enlarged photograph of this engraving is included to show the detail of the landscape which John Quincy Adams described in his Letters on Silesia. This is one of the engravings that he wrote his brother Thomas Boylston Adams that he would hang as a group to show the complete mountain range.

ILLUSTRATION 310

Title: Chest of Drawers

Date: 1815-1830 (American)

Description: On the right hand side of the hallway is a chest with a detachable mirror. It is one of a pair, the other being in Brooks Adams' Bedroom. They are American, are Empire style and made of mahogany. These chests are finely built with overhanging top drawer, columns at the sides, resting on round plinths, paneled sides and four drawers with turned wood knobs. The drawers have mahogany sides and pine backs and bottoms. There is a dressing glass with two small drawers below and an arch head glass which swings between two round columns with acorn finials.

Size of Chest - Height - 42", Width - 48", Depth - 24".
Size of Glass - Height - 35", Width - 31", Depth - 12 1/2".

Reference: All of these chests came from the estate of Peter Chardon Brooks.

ILLUSTRATION 311

RATTAN HAMPER

In the corner of this passageway is a large Rattan Hamper. It is the family tradition that some of the china was packed in this hamper and shipped to the Old House.

Just above the hamper is an engraving of John Quincy Adams. The artist was Sully, but the engraver cannot be deciphered. The frame is in good condition except for the gilding of the bottom of the frame.

The chair, which is hardly visible, is another of the Country Sheraton Chairs described previously.

ILLUSTRATION 312

PORTRAIT OF THOMAS JOHNSON

On the left hand side of the hallway is a portrait of Thomas Johnson. This portrait was painted by Chester Harding. We quote from a card attached to the portrait which was written by Charles Francis Adams, Jr. in 1903:

> "Taken from an original draft that at one time was attached to the portrait. Thomas Johnson was the son of Joshua Johnson and brother of Mrs. J. Q. Adams. This portrait is I think by Harding and was painted in Washington about the year 1820. There are many references and allusions to Joshua Johnson and his son Thomas scattered, passive through the diaries of John Quincy and C. F. Adams. His portrait came to me from Colonel R. C. Buchanan, the son of Thomas Johnson's sister, Caroline. Thomas Johnson never married. He lived most of his life in Washington, was a man of some property, and died early 1840."

IN CONGRESS JULY
The unanimous Declaration
States of America

ILLUSTRATION 313

ENGRAVING OF THE DECLARATION OF INDEPENDENCE

Going through the door from the back passageway we enter the Servants' Ell. Hanging on the wall on the right is an engraving of The Declaration of Independence. John Quincy Adams as Secretary of State ordered the Declaration to be engraved and sent to him for his approval. This engraving submitted to John Quincy Adams is, so to speak, a work copy. He ordered other copies engraved on parchment for the three living signers. It is my understanding that the one presented to John Adams is now with the Adams Papers at the Massachusetts Historical Society. Size: Length - 38 1/2", Width - 32".

We quote from John Quincy Adams' Diary:

> "Washington July 1, 1818
>
> Benjamin Owen Tyler, the Calligrophist who made the copy of the declaration of Independence, with the fac similies of the signatures came with one in a frame...."

ILLUSTRATION 314

ENGRAVING OF SIGNING OF THE DECLARATION OF INDEPENDENCE

On the left hand side of the hallway is the engraving of The Signing of The Declaration of Independence by Trumbull. This engraving was presented to John Quincy Adams when he was President of the United States. It was one of several engravings which came to President John Quincy Adams in the large leather folder now on the Stone Library table.

Size: Length - 30 1/2", Width - 39 1/2".

ILLUSTRATION 315

ENGRAVING SHOWING BOSTON TROOPS

On the right hand side of the hallway is an engraving showing The Boston Troops on Boston Common as reviewed on President John Adams' birthday. This engraving is No. 33 from an impression of seventy-five. The plate was destroyed after the seventy-five were made.

The Boston Troops at Cambridge Encamp'd on Prospect Hill Drawn from the Camp by a Field Officer
Major Gen'l Putnam under the Immediate Inspection and Command of his Excellency General Washington

HISTORICAL ASSOCIATION WITH THE MEMORIAL ROOM

Charles Francis Adams added the servants' quarters to the original house in 1869. Up until this time the servants had lived in an outside building. When Mrs. Charles Francis Adams returned from England, she was very dissatisfied with the lack of space, and her husband added five extra rooms.

During the time of Charles Francis Adams and Brooks Adams this room, now called the Memorial Room, was occupied by the Lady's Maid. There was great status among the five house servants. The Lady's Maid ranking first was given the best room in the 1869 section, and the less important members of the domestic staff were put on the third floor.

Before the Adams family gave the Old House to the nation, all furniture from this room had been removed. From time to time when members of the family died and the estate was divided, Henry Adams, II, being a bachelor, took historical family objects in lieu of money. He was fearful that important historical items would not be properly appreciated. Upon his death his heirs wished to give most of his family possessions to the Old House and also to have them all grouped in one room. Since this room was empty, permission was granted for its use for that purpose. His niece, Miss Mary Abbott, carved the corner cupboard to display the tankard and the tea service which had formerly belonged to her uncle.

For the family memorabilia she made the display case, secured it to an old walnut table, lined the case with a beige color material and arranged the personal family items.

ILLUSTRATION 316

Title: Map

Date: c. 1760

Artist: G. B. P. Delinivit

Description: As you enter the Memorial Room, to your right, near the window is a map drawn by hand and shows the country from New Orleans West. The trails used by the explorers are marked by red dots. The shore line near the Gulf of Mexico is marked as the favorite hunting grounds of the Apaches. The winter hunting grounds of the Commanches is also marked. One section of the land is described as hilly and healthy and produces wheat in great abundance. Several different places the wild animal life is mentioned, such as: deer; elk; goats; buffalo and wild horses. This map takes in a large portion of Texas.

ILLUSTRATION 317

GENERAL VIEW OF THE NORTHEAST WALL OF THE MEMORIAL ROOM

Beyond the map previously described and not visible in the photograph is a red Windsor Chair which was used by John Adams at his birthplace in Quincy. On the bottom of the chair is a card indicating that it came from "Cousin Lizzie." Size: Height at midback - 33 1/4", Front to back and center of seat - 20".

Hanging on the east wall to the left of the window is a card in a brown wooden frame which accompanied the bracelet given to Mrs. Charles Francis Adams by forty-eight of her English friends. The inscription on the card is encased in a small circle with lines drawn out from it like the spokes of a wheel, and on each line is the name of one of the ladies who presented the bracelet to Mrs. Adams. It is interesting that one of the ladies signed her name as "Goldsmidt." She was better known as Jenny Lind, a close friend of Charles Francis Adams. In fact, when she came to America, Charles Francis Adams went to New York to meet the ship she came on. The inscription reads:

> "The Accompanying Bracelet is presented to M^rs^ Adams On The Occasion Of Her Leaving England As a Mark of Esteem & Regard by 48 of Her English Friends. April 1868"

Size: 14" X 18".

The large portrait of Charles Francis Adams will be described in an illustration to follow. Next to this portrait is an engraving of John Adams which was drawn and engraved by Houston. Hanging on the wall to the right side of the north window is a photograph of Mrs. Louisa Catherine Adams Perkins in a gilt composition frame. Mrs. Perkins was President of the Adams Memorial Society. It was she who signed the Deed of Gift to the United States Government when the Old House became a historic site. Size: 7 1/2" X 9 1/2".

The chair in front of the window is another one of the set which came from The Hague and has been described previously.

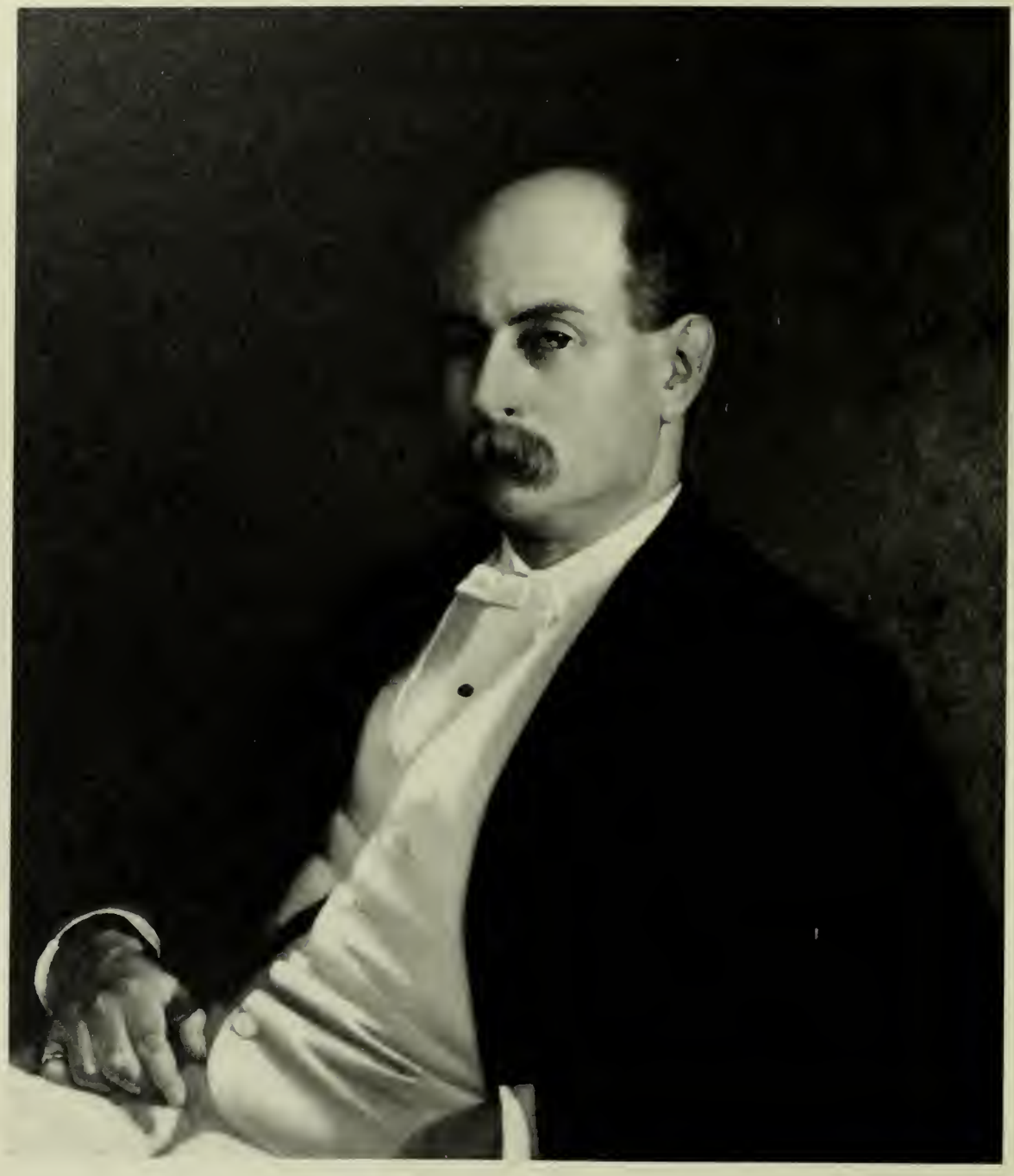

ILLUSTRATION 318

Car [illegible] 33

Title: Portrait of Charles Francis Adams

Date: Late nineteenth century

Artist: Millett (American)

Description: Millett was an American painter, and the family tradition is that he was a friend of Charles Francis Adams. Mr. Brooks Adams always thought that this was an excellent portrait of his brother Charles on one of the infrequent occasions when his brother was not overconfident of himself. Size: 33" X 36".

The frame is of gilt composition.

ILLUSTRATION 319

MEMORIAL CASE AND CONTENTS

In the Memorial Room upon an old walnut table is a pine stained mahogany museum case with a glass cover. Size: 10" X 34" X 4 1/4" high.

Beginning at the left hand corner of the case and toward the right are fifteen buttons which can be identified in the portrait of John Adams painted by John Singleton Copley. In this portrait John Adams is holding a laurel leaf. The portrait is now owned by Harvard University. The Adams National Historic Site has a copy.

On the top row second from the left corner is a set containing a bracelet, a large pendant and chain and a pair of earrings. This set was made in Italy by G. Barberi, Piazza de Spagna. The pendant and earrings have painted flowers on dark blue oval stones in a gold setting with grape and leaf decoration. The bracelet consists of five pieces with blue oval stones with painted flowers. Each stone has a different kind of a flower decoration with gold grape and leaf carved decoration. Size of Pendant: 3' X 3 1/2", Bracelet: Length - 7 3/4", Earrings - 1" X 1 1/2".

ILLUSTRATION 319 (Continued)

To the right of this set is a gold bracelet set with three rows of ten small diamonds and three large pearls which was given to Mrs. Charles Francis Adams by forty-eight of her English friends. The card accompanying this bracelet was described in a previous illustration. Size: 2 1/2" X 2 1/2".

To the right of this bracelet on the top row is a chain and locket belonging to Abigail Adams given to her by John Adams on his departure for Europe to serve as a peace commissioner. The painting is done with hair, and according to the card enclosed with it, is now "a lost art." The reverse side reads: "Hair of John and Abigail" under AA's initials. Size of Locket: 1 3/8" X 2", Box: 1 1/2" X 2 1/4".

In the right hand corner are twelve pierced silver buttons removed from John Adams' coat worn when he called upon George III of England.

On the third row second from the left is a gold pencil which was given by Charles Francis Adams to Abigail Brooks on her birthday, 1828. Inscribed: "ABB (Abigail Brown Brooks) April 25th 1828." Initials "ABA" cut in the top of the stone for sealing purposes. Maker's mark ADDISON. Charles Francis Adams' Diary - (Boston) 23rd April 1828: "Purchased a gold pencil case intended as a present to Abby on her birthday."

ILLUSTRATION 319 (Continued)

To the lower left of the case is a scent bouquet presented to President John Quincy Adams for Mrs. Adams by the President of the Dutch Republic on his visit to the United States. This scent bouquet made of pearl flowers could be worn in the hair, in the front of a low cut gown or carried in the lady's hand with her handkerchief. Whatever perfume she used was put on the bouquet and not on her gown.

Next to the scent bouquet is a gold snuff box given to Charles Francis Adams, Jr. as a wedding present. The snuff box had formerly belonged to Daniel Webster and inscribed on the inside of the lid: "Charles Francis Adams, 2nd April 3rd 1899 D.W. from I.W." The letter which accompanied the gift explained the ownership. It was signed by Isabel J. Butler.
Size: 2" X 3 1/4" X 11/16".

The miniature picture in the center of the case is of John Adams. The artist is unknown. It was given to the area by Thomas Boylston Adams.

The black scissor-like object was Abigail Adams' Curling Iron. Size: Length - 6 3/4".

Just to the right of the curling iron is a pair of cuff links which belonged to President John

ILLUSTRATION 319 (Continued)

Quincy Adams. One link has his hair and a lock of his wife's, the other one has a lock of John Adams' hair and a lock of Abigail's hair. On the face of the cuff links are the words "Cogita Majores." The initials on the back identifies each.

To the right of the cuff links are two watches which are interesting. The large one belonged to John Adams and was passed down to the various members of the family. It was the only watch Mr. Brooks Adams ever carried, and upon his death it went to John Adams, son of Charles Francis Adams, Jr. who returned it to the area. The smaller watch was Abigail's.

The family seals are around the case in various places. To the left of Abigail Adams' watch are the Smith family seals. The seal below the miniature was John Adams'. In 1782 John Adams had the Peace Treaty seal ornamented to commemorate the signing of the various treaties. He adopted the Boylston arms which he had used to sign the Treaty of Peace, introduced two lions and a fleur-de-lis in the roundels, indicating his missions and treaties with France, Holland and Great Britain; then he engraved the motto from Tacitus on a garter surrounding the shield and placed outside of the garter thirteen stars. The motto for some reason had a different arrangement of the words from Tacitus; perhaps, because it made a better balance as it was engraved. The motto

ILLUSTRATION 319 (Continued)

reads: "Liberatem Amicitiam retinebis et Fide." There are four additional seals in the case which will be described in later illustrations in detail.

ILLUSTRATION 320

THE TREATY SEAL

John Adams used the Boylston family seal when he signed the Treaty of Peace in 1783. There being no "official" seals of the missions, each minister used what was convenient, however personal to himself, and thus escaped the necessity of designing a seal that Congress might not accept.

We quote from the Catalogue of The Books of John Quincy Adams by Henry Adams:

> "When in 1783 John Adams, as one of the Plenipotentiaries, signed the treaty of peace with Great Britain, having no seal of his own he used a seal of the Boylston family which he had inherited from his mother, Susanna Boylston."

The seal was simple, having no motto. It shows a lion grasping a cross with a simply ornamented shield. Its location in the case is just below the box containing another important seal which will be described in the next illustration. Size: 15/16" X 1 1/8" X 1 1/4".

FIDE COMMUNI VIVEMUS ET OMNIA

ILLUSTRATION 321

PINE TREE, DEER, AND FISH SEAL

We quote from the Catalogue of The Books of John Quincy Adams by Henry Adams:

> "...John Adams was always proud of having secured the fisheries and western boundary in the treaty of 1783. In that year he had engraved a seal commemorating his victory. His design gave a pine tree, a deer, and a fish swimming in the sea. ... When in the Ghent negotiations of 1814 John Quincy Adams fought for and again won the fisheries and boundary, the father, to celebrate the double victory, in 1816 directed the son to have a second seal engraved like that of 1783, but with the motto: 'Piscemur, venemur, ut olim,' a motto taken from Horace (Epist. 1. 6. 57.) This seal, engraved in London, was in 1836 given by John Quincy Adams to his son, Charles Francis."

Freely translated, this motto is: "We will continue to fish and hunt as before." This seal is in the second row in the little box next to the bracelet.

Size: 1" X 1 1/4" X 1 1/2" high; Case: 1 1/4" X 1 3/4" X 2".

ILLUSTRATION 322

OAK LEAF AND ACORN SEAL

We quote from the Catalogue of The Books of John Quincy Adams by Henry Adams:

"Another seal was devised by John Quincy Adams, the oak-leaf and acorn seal, which was reproduced on the marble tablet in the church at Quincy commemorating John Quincy Adams and his wife, Louisa Catherine (Johnson) Adams. It was also placed on the tombstone of their son, Charles Francis Adams, who wrote of it:

> The design of the acorn was his own, to which he was so much attached that he had it cut on a seal which he habitually wore, attached to his watch, and with which he sealed most of his letters in later life. The leaf is that of the white oak, which peculiarly indicates the sturdy growth of New England. The motto (Altero Seculo) is from Cicero, who in several places quotes Caecilius Statius, a comic poet, though not always in exactly the same words. The full sentence is this: Serit arbores quae alteri seculo prosint. And if you will cast your eye over the context in the fourteenth section of the first Tusculan, where it appears, you will readily take in the course of reflection which made it dear to him. (John Quincy Adams, 'Memoirs,' xii. 284.)

This seal has been adopted as the insignia of Adams House, Harvard University. It was cut about 1838."

Size: 5/8" X 3/4" X 1" high.

ALTERI SECULO

LION AND CROSS
(C. F. A.)
CHARLES FRANCIS ADAMS
ABOUT 1831

ILLUSTRATION 323

CHARLES FRANCIS ADAMS' SEAL

Between the necklace and the bracelet is a small seal used by Charles Francis Adams.

We quote from the Catalogue of The Books of John Quincy Adams by Henry Adams:

> "This book-plate is an exact copy of the John Quincy Adams C, even to the slant of the cross, but carries the motto 'Crucem Fer Animose.' This motto was taken from a seal which John Quincy Adams designed for his son in, or before, 1831. It is a small seal, suitable to be attached to a watch-chain and bears two mottoes. The first, 'Leo pro Deo,' which evidently was the Boylston motto, is over the lion, and the second, 'Crucem Fer Animose' is on a garter enclosing the initials 'C. F. A.' The origin of the second motto, a play on the initials, is not known."

The seal was returned to the Old House by Charles Francis Adams 4d, President of The Board of Raytheon (1968).

Although this seal shows the cross pointing in the same direction as the Boylston seal, when Charles Francis Adams actually had it printed for marking his books, he altered the slant of the cross.

ILLUSTRATION 324

GENERAL VIEW OF THE FIREPLACE CORNER OF THE MEMORIAL ROOM

On the floor to the right of the fireplace is the traveling case used by John Adams in his travels abroad. It is lined with newsprint. On one end are the initials "IA." The Latin I was used in place of "J" for John. On the left of the fireplace is a footstool which has always been in the house; all tradition of this item has been lost. It is painted brick red and covered with worn carpeting. Size: 14 1/2" X 18 1/4" X 8" high.

The little andirons and fireplace fixtures have always been in the house, but we have no knowledge to whom they belonged. To the right of the mant piece is a small photograph of John Quincy Adams in an ornate frame. The date of this photograph is 1844. Size: 7 3/4" X 10 1/2".

On either side of the mantelpiece are large mid-nineteenth century celandon vases having a vignette of a couple and a gentleman. The vignette is surrounded by a heavy pink strap and gilt scroll border with a basket of fruit at the top. Size: Height - 16", Diameter - 6".

The swords on the mantelpiece were given to Charles Francis Adams, Jr. by his brother John Quincy Adams when Charles Francis Adams, Jr. joined the First Massachusetts Cavalry in 1862. Also on the left of the mantelpiece is a bronze plaque which measures 4 7/8" mounted on an oak block, 6 1/2" X 7", showing a caricature of Henry Adams' face with a winged body of a porcupine dated MCMIIII and with the following inscription in the border: "Honi soit qui mal y pense* A. St. G. Sculp. *Porcupine angelicus Henricus Adamenso*." This inscription freely translated is: "Shamed be (anyone) who thinks evil of it;" motto of the Order of the Garter. The sculptor was St. Gaudens. Above the mantelpiece is a portrait of Mary Ogden Abbott (Mrs. Grafton Abbott) painted by Collins. She was the last child born in the Old House and was very brilliant. One of the members of the family characterized her as being more nearly like Louisa Catherine Adams Kuhn of the fourth generation than any other member of the family. At the family gathering when Mr. Brooks Adams died, various members were trying to write an inscription which would be appropriate to place upon his

ILLUSTRATION 324 (Continued)

grave. Mrs. Abbott listened for a while to all of them, and then she said: "Keep it simple and honest," and without hesitation she said:

"He set forth the truth as he saw it,
Undeterred by precedent,
Undismayed by criticism."

The whole family exclaimed, "Nothing could be more appropriate." Mrs. Abbott's daughter, Mary Ogden Abbott is the noted wood carver, and she is responsible for the setting up of this room.

ILLUSTRATION 325

GENERAL VIEW OF THE WEST WALL OF THE MEMORIAL ROOM

On the west wall is a portrait of Mrs. Charles Francis Adams painted by Millett and much admired by all visitors. On either side of the portrait are photographs of Mrs. Adams' twin sons -- Henry Adams is shown in the Library, and his twin brother John Adams is shown posing beside a family bust which is now at the Massachusetts Historical Society.

The corner cupboard was carved and installed by Miss Mary Ogden Abbott. The oak leaf decoration was drawn from oak leaves she picked up on the grounds of the Adams National Historic Site. On the top shelf is a Silver Tankard which will be described in detail in Illustration 328. On the second shelf is a Silver Tea Service, and on the bottom shelf there is china. The last two items will be described in detail in Illustration 327.

The little table shown to the right of the cupboard belonged to Mrs. Charles Francis Adams, and the books on top of it are architectural books which belonged to Henry Adams.

On the south wall are photographs of Charles Francis Adams, the Ambassador, his son John Quincy Adams, his son Henry Adams, two photographs of Brooks Adams and a photograph of Mary Adams, the Ambassador's daughter. She is dressed as she was when she was presented to Court in 1861.

The chair is another one of the set of Dutch-French chairs used at the embassy at The Hague. These chairs appear in various rooms in the Old House.

ILLUSTRATION 326

DETAIL PHOTOGRAPH OF MRS. CHARLES FRANCIS ADAMS

The writer had the privilege of knowing Mrs. Adams, and this portrait seems a very fine likeness of her as well as a good painting. However, her grand-children disagreed with me and said that her pleasant, serene expression was something that they never happened to encounter when they visited her. This was natural for young children are often noisy and out of hand when they visit their grandmothers.

The frame is of gilt composition and red velvet. Size: 35" X 40".

ILLUSTRATION 327

CONTENTS OF CORNER CUPBOARD

On the top shelf is a Silver Tankard by Noyes described in Illustration 329.

On the second shelf is the Silver Tea Set used by Louisa Catherine Adams and mentioned by Henry Adams in his Education. This three-piece tea set came from Mrs. John Quincy Adams and is English. The Silver Teapot has a broad handle and spout and a hinged cover. The top has gadroon edge interrupted by flower and leaf designs. Size: Width from spout to handle - 11", Height - 7", Engraved on the bottom are the initials LCA to HA HA to EA July, 1917.

The Silver Cream Pitcher with handle and the Silver Sugar Bowl with two handles have the same design as the teapot and are also engraved the same. Size of Cream Pitcher: Height of handle - 5", Width - 8". Size of Sugar Bowl: Height - 6", Width - 8".

The Silver Sugar Bowl Cover with knob handle is an early American replacement of the original English cover. Diameter - 5 1/2".

On the bottom shelf are four Cups and Saucers and a Waste Bowl and Tea Caddy with Cover. The four Cups and Saucers are white porcelain having strap-handles, two with pencilled profile bust of Chillon, one with pencilled profile bust of Democrite, one with pencilled profile bust of Aristotle. Marked DD. Saucers are undecorated. Mark probably is artist's initials typical of Sevres workmen. They have gold rims and blue bands and the medallions are gray. Size of cup: Height - 2 1/2", Diameter - 2 1/2".

The Tea Caddy with Cover has a pencilled profile bust of Chysppe on one side and on the other side a pencilled profile bust of Aesop. Marked DD. Size: Height - 5", Width - 3 1/8", wooden stand.

The Waste Bowl is fluted with stand. One side has a pencilled profile bust of Anacharsis and the other a pencilled profile bust of Pittacus. Size: Width - 5 1/2", Depth - 3", wooden stand.

The two door compartment at the bottom contains a picture of Abigail Adams Homans, two pictures of Miss Elizabeth Ogden Adams, one as a child of ten and one as a grown-up, photograph in color of Louisa Catherine Adams Kuhn, photograph of Mrs. Brooks Adams, and a book entitled: Massachusetts Historical Society, Proceedings October, 1944 - May, 1947, published by the Society, Boston, 1952. Volume 68. This volume contains a paper that was prepared for publication by Henry Adams just prior to his sudden death, April 26, 1951, "Charles Francis Adams Visits the Mormons," read at the February, 1947 meeting of the Society.

ILLUSTRATION 328

A PHOTOGRAPH SHOWING IN DETAIL THE DECORATION AND THE CHINA MARKING IN THE CENTER OF THE SAUCER WHICH IS TURNED UP

Not shown in the picture are six small teaspoons which belonged to Abigail Adams and which she is said to have used in the White House.

ILLUSTRATION 329

SILVER TANKARD

On the top shelf of the corner cupboard is a Silver Tankard which belonged to Abigail Adams' father and mother, Mr. and Mrs. William Smith. This Silver Tankard with handle was made by Noyes, 1700-1710 and was presented to the Old House by the heirs of Henry Adams in 1954. There are only three known examples of Noyes' workmanship in existence.

We quote from the Catalogue of Colonial Silversmiths, Masters & Apprentices published by the Museum of Fine Arts, Boston and compiled by Mrs. Kathryn C. Buhler:

> "Tankard, 1700-1710, moulded rim and applied baseband, flat cover with band of reeding, incised lines at rim serrated at front; grooved handle with drop, tip of mask in elaborate framing, dolphin and mask thumbpiece. Height - 5 1/2". Engraved S over W A for William and Abigail (Fowle) Smith. His estate in 1730 had 'A silver Tankard 28 oz. at 16/ per ounce.' Their son, Reverend William Smith (1706-1783) of Weymouth married Elizabeth Quincy and bequeathed to his daughter Abigail 'wife of Honorable John Adams Esq of Braintree' a silver tankard. Illustrated: Fig. 39. Lent by the Adams National Historic Site."

We also quote from a note by Mrs. Kathryn C. Buhler, Boston, Museum of Fine Arts Antiques Magazine, December, 1956, p. 553, "Colonial Silversmiths:"

> "Tankard (1700-1710) by John Noyes, Boston, who learned his craft from Dummer, and married the sister of another Dummer apprentice, John Edwards. This tankard with reeded cover resembles examples by Coney, Burt (Coney's pupil), and Winslow (apprenticed probably to Dummer). Engraved 'S/WA' for William and Abigail (Fowle) Smith. Their son, Reverend William Smith married Elizabeth Quincy and bequeathed a silver tankard to his daughter Abigail, 'wife of Honorable John Adams esq. of Braintree.'"

WELLS BINDERY INC.
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